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AUGUST/SEPTEMBER 2015 ■ ISSUE 64

- ★ Wirework
- ★ Stringing
- ★ Lampwork
- ★ Bead-weaving
- ★ Leather Jewellery

**48**  
PAGES OF  
INSPIRING  
DESIGNS

*Make a hot  
Fiesta necklace*

*Hubble  
Stitch*



**BEAUTIFUL BRACELETS**



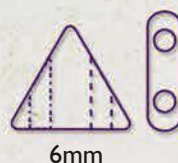


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Desert Star Creations



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56



10



78



51



32



74

## what's inside...

### 8. Bead Stash

### 26. Designer's Profile:

Meet Chain Maille Artist,  
Vanessa Walilko

### 42. Shop Profile:

Celebrate 25 years with Jencel

### 48. Designer's Profile:

We talk to wirework artist,  
Lynda Pearce

### 72. Reader's Challenge:

Holidays and travel

### 83. Design corner:

Looking at ideas for designing  
with a new bead

### 86. Feature:

Tucson Bead Show

### 89. Bookshelf







45



20



13



60



38



66

## projects

### 10. Kanzashi Floral Necklace:

Mix the traditional Japanese craft of Kanzashi with pearl stringing

### 14. Fiesta Necklace:

Combine traditional bead-weaving with chain to make a statement piece for the summer

### 20. Memories of the Beach:

Make a fabulous key ring to capture your memories of summer holidays, using shells from a beach

### 32. Greek Views:

Capture the colours of Greece in this beautiful bracelet

### 38. Dartmoor Sheep:

Make a cute lampwork focal bead featuring Dartmoor sheep

### 45. Fancy Feet:

Celebrate summer with this quick and easy project to make a pair of barefoot sandals

### 51. Simply Soft Pendant:

Lose yourself in bezelling Lunasoft Cabochons to make a stunning pendant

### 56. Beaded Leather Lattice:

Try your hand at some simple leather work to make this trendy bracelet

### 60. Seashell Pendant:

Use your bead-weaving skills to make a seashell pendant to wear on the beach this summer

### 66. Crystal Panes Bracelet:

Create a stunning sparkly bracelet by working a simple beaded motif

### 74. Quad-Row-Phenia:

Try another project using Patty McCourt's fabulous new QUAD beads

### 78. Renaissance Sparkle:

This lovely necklace is simple to make but stunning to wear and perfect for long summer evenings





# meet the team



## Hortense Thompson

Hortense is a hobby beader who lives in the Netherlands and enjoys teaching others the joys of beading. Celebrate the summer with Hortense's barefoot beaded sandals. See more of Hortense's work at [www.beadybeadz.com](http://www.beadybeadz.com)



## Lynda Pearce

Lynda is a British Bead Awards winner in the wirework category in 2012, 2013 and 2014 competitions. She has been a regular contributor to the magazine, so we thought it was time to let you know more about her work. [www.lyndapearce-designs.com](http://www.lyndapearce-designs.com)



## Anna Lindell

Anna is a Swedish beader who loves mixing techniques and materials into various things. She works as a full-time designer with her jewellery company Tigerguld and is having the time of her life! See Anna's work at [www.tigerguld.com](http://www.tigerguld.com)



## Katie Dean

Katie is an award-winning bead artist and designer who has published eight books. The fiesta necklace from this issue is a real splash of sunshine that will let you mix beads and chain to create a fun statement piece. See more of Katie's work at [www.beadflowers.co.uk](http://www.beadflowers.co.uk)



## Stefanie Deddo-Evans

Stefanie is a seed bead artist from the US and was recently named a 2014-15 Starman TrendSetter. Her lovely pendant project for this issue reminded us of a beautiful sunset. See more of Stefanie's designs on her website: [www.sdedesigns.com](http://www.sdedesigns.com), where you can also purchase kits.



## Tricia Tew

Tricia is a new designer and student of Patty McCourt: "I have been beading for about 5 years but this is my first project for a magazine. My main passion is bead embroidery using Shibori, Soutache or Batik."



## Shona Bevan

Shona is a beadwork designer who loves to create a big impact from tiny beads. For this issue she teaches you how to create a stylish, sparkly bracelet from crystals and seed beads. This will jazz up any outfit for any occasion. See more at [www.shonabevan.com](http://www.shonabevan.com)



## Jenny Argyle

Jenny is a mathematician at dawn who beads by dusk! She loves creating mixed media beadwork and she teaches and designs. Jenny's gorgeous project for this issue will allow you to treasure your holiday memories. See more at [www.etsy.com/uk/shop/KeithAgnesDesigns](http://www.etsy.com/uk/shop/KeithAgnesDesigns)



## Zvia Ben Ami

Zvia has been beading and designing for ten years. She studied graphics and art at the Institute of Technology in Israel, where she lives. Her bracelet was inspired by Greece. Visit her shop on Etsy: [www.Etsy.com/shop/zviagil](http://www.Etsy.com/shop/zviagil)



## Amanda Pickstock

Amanda has been making jewellery for 15 years, and runs Shiney Company with friend and fellow jewellery maker Jane Purdy. After nearly 10 years in the bead business, Amanda still loves designing and has passion for SWARVOSKI® ELEMENTS beads. See more at [www.shineylocks.co.uk](http://www.shineylocks.co.uk)



## Dorothy Wood

Dorothy is an expert beader, craft designer and author who has written over 25 craft books and is a regular contributor to craft and beading magazines. In 2012 Dorothy became the first UK Ambassador for Swarovski Elements. See more at [www.dorothywood.co.uk](http://www.dorothywood.co.uk)



## Jo Barclay Loggie

Jo is a self-taught jewellery maker and designer who fell for all things beady about eight years ago. When she's not running the shop at Spoilt Rotten beads or teaching workshops, she designs bespoke bridal pieces. [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)



## Donna Tombs

Donna owns a spacious bead and craft shop in Devon. She teaches jewellery design, silver clay, knitting and crochet but her first love is Lampworking. Her lampwork project in this issue is inspired by the lovely Devon countryside. See more at [www.rockinbeads.co.uk](http://www.rockinbeads.co.uk)



## Vanessa Waliiko

Vanessa is a full-time jewellery designer and maker. Her fabulous chainmaille work is astounding. In this issue she shares her story with us. See more at [www.kalibutterfly.com](http://www.kalibutterfly.com)



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welcome



## Celebrating Summer

Even if the weather where you are isn't obliging, I thought at least this issue of the magazine could bring the light and warmth of summer to you! I set this issue's designers the challenge – or inspiration – of thinking about summer in the context of holidays and travel. As ever, the results are inspiring! Whether you are looking back on your own travels, looking forward to a new adventure, or just looking for a project that you can create at home or on holiday, there is plenty to inspire in this issue.

If you're preparing for an exotic beach holiday, you won't want to miss Hortense Thompson's barefoot sandals – quick to make, these will also make a real statement on the beach or by the pool this year. Talking of the beach, Jenny Argyle has a gorgeous handbag charm made from shells collected on the beach – the perfect way to preserve your holiday memories. If you're thinking about travelling to warm and sunny locations, then Zvia Ben-Ami will be taking you to Greece and I'm taking you to Spain for a little Fiesta celebration. You can go even further afield, to Japan, with Dorothy Wood's necklace that creates focal flowers using a traditional Japanese technique. If you prefer to stay at home, then we have gorgeous projects from Amanda Pickstock and Shona Bevan to bring a little sparkle to your beading table, while Donna Tomb's Lampwork bead inspired by Dartmoor, is the perfect celebration of English holidays. We'll also be taking a look at a few new beads and celebrating 25 years in the beading industry with Jencel, plus interviews with two fabulous designers. So I hope the sun is shining where you are!

Katie

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editor@beadmagazine.co.uk

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 **ashdown**



# BEAD stash

Look out for these innovative new products from some of your favourite retailers and suppliers



## *It's a Small World*



Tierracast have just launched a new range of charms and buttons designed to express appreciation of the natural world. Find out more at [www.tierracast.com](http://www.tierracast.com).



## *Add some sparkle!*

Preciosa has launched its new range of crystal chatons: MC Chaton Rose VIVA 12®. These crystals are made using HI-Pure Crystal™ technology and they are lead free, making them more ecologically friendly. These beautiful crystals are perfect for featuring in

beadwork. They come in 46 colours, 22 coatings and 14 sizes, in both foiled and hotfix versions. UK stockists include, Crystals Parade: [www.crystalparade.co.uk](http://www.crystalparade.co.uk), 0844 884 4515.



## *CrissCross!*

Just launched at Bead and Button show, the new Crisscross cubes will set your beady minds racing. They provide great new opportunities for dimensional work, with one hole on the top of one side and another hole on the bottom of the other side.

Available in packs of 25 for £1.45 from [www.oldbicycleshop.co.uk](http://www.oldbicycleshop.co.uk) in pastel, pink, pastel green, pastel blue and pastel yellow.



## *Erratum*

On page 39 of issue 63 we listed an incorrect email contact for Absolute Beaders. If you would like to find out more or join the group, the email you should use is [steph@absolutebeads.co.uk](mailto:steph@absolutebeads.co.uk). Apologies for any confusion caused.



## *New ceramic beads*



New from Golem studios, these beautiful ceramic beads are available from the Old Bicycle Shop. Davida has over 200 different ceramic beads from which to choose! These are lentil beads measuring 23mm x 11mm, with a 2.8mm hole. The selection of beads shown here range in price from £2.15 to £4.40, but each design is priced individually. So pop along and view the full range at [www.oldbicycleshop.co.uk](http://www.oldbicycleshop.co.uk)





## New bead kits

Inspired by the 'Drop In' table at Haydock Park Bead Festival, Kathryn has designed this special range of kits that you can make up in only an hour or two. The range of Drop In To Bead kits has been launched with 7 projects, and new designs will be created for each Bead Festival, the next of which is on 2nd August 2015. Perfectly priced at just £5 each, you only need to add your own bead mat and scissors and off you go. Fantastic value if you just want to have a try at this fabulous craft. What's more if you haven't got a bead mat, just tell Kathryn in the "Additional information and instructions" box when you checkout, and she'll put a mini mat in with your kit! For lots of hints and tips in the Halfpenny's Beginner's Guide to Beadweaving leaflet, and some free patterns too, go to the free stuff section of The (Virtual) Beading Room – [www.virtual.halfpenny.co.uk](http://www.virtual.halfpenny.co.uk). You will find more kits, beads and everything else you need on their website [www.halfpenny.co.uk](http://www.halfpenny.co.uk).



## Get knotting

Riverside Beads has launched a new range of macramé kits. Each kit costs £7.50 and they include the popper design that featured in issue 61 of Bead and Jewellery. You can also mix and match your popper for this design and Riverside have a great range, starting at just 70p each. You can find all the kits and the popper beads at

[www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)  
(01778 346810)



## The perfect finish

The new ergonomic thread zapper: Ultra ThreadZap(R) Thread Burner from the Beadsmith, is the perfect way to finish your beading threads. This is a new ergonomic design for much easier use and it is in a compact size that is easy to carry around. The tool has a retractable tip that heats instantly to trim, burn or melt thread. It is operated by two AAA batteries and includes a spare tip. If you find that your scissors are constantly being blunted by Fireline, or you struggle to trim threads close to your beads, this tool is a great idea. Available from a number of UK stockists, including Halfpennies, [www.halfpenny.co.uk](http://www.halfpenny.co.uk)



## Summer Pips

Spellbound Bead has just taken delivery of six lovely new colours of Pip beads that are perfect for the summer. These new colours are teal, purple, pink, grey, cream and olive and they all have a lovely pearly finish. You can buy them singly for 4p each, or £2.95 for 100 and £11.80 for 500. So order yours from [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk) 01543 417650.







# Kanzashi floral NECKLACE

## SUPPLYshop

- Beads and other materials available from [www.i-beads.co.uk](http://www.i-beads.co.uk)
- Cotton organdie available from The Cloth House, Berwick street, London

## COLOURwise

- Make it your own by using different coloured glass rings or making one in different metal finishes.

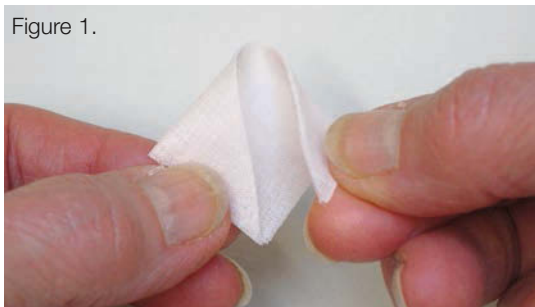
## TOPtip

- Cotton organdie is perfect for the flowers in the necklace because it is stiff and the flowers hold their shape – a softer sheer fabric will give a more rounded effect to the petals.
- Use a tiny piece of plasticine or beeswax on a cocktail stick to pick up the hot fix crystals and put them in position.

The new pastel shades of crystal pearls from Swarovski are perfect for summer jewellery.

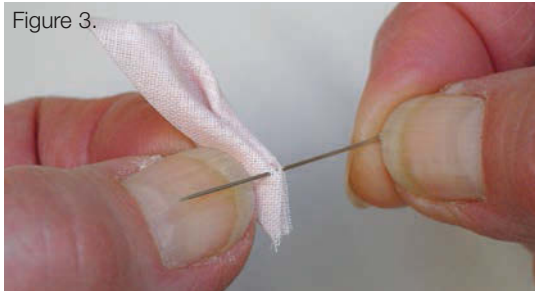
**Step 1:** To make the Kanzashi flowers, using a square of card as a template, cut 5cm squares of cotton organdie: five in pastel pink, 10 in pastel yellow and five in pale green. Fold a square in half diagonally then bring the side points down to the bottom point. See figure 1.

Figure 1.



**Step 3:** Although in the traditional technique the petal is secured with a pin, stitching makes the flower easier to assemble: hold the folded petal securely and sew a few stitches at the top of the diagonal raw edge, stitch a few times at the other side of the petal. See figure 3.

Figure 3.



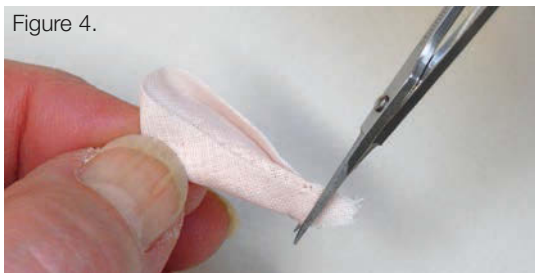
**Step 2:** Turn the new diamond shape over and then fold the side points in to touch in the middle. Fold the side edges in again to make a shallower petal. See figure 2.

Figure 2.



**Step 4:** Trim across just below the stitches to complete the petal. Repeat the process to make all the squares into petals. The pale green leaves are made in the same way – just attached upside down to give a different appearance. See figure 4.

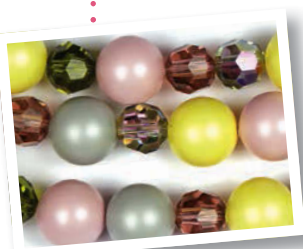
Figure 4.





## BEADstore

- Swarovski 8mm crystal pearls (5810): 32 each of pastel yellow, pastel grey and pastel rose
- Swarovski 6mm round crystals (5000): 30 blush rose, 30 olivine, 36 paradise shine
- Swarovski 4mm round crystals (5000): 15 clear
- 14 x 10mm Swarovski pear fancy stone (4320): 7 powder rose
- Seven 14 x 10mm two hole settings for pear fancy stone (4320/s): brass or gold-plated
- Swarovski 2.8mm xilion rose hotfix flatbacks (2038 ss 10): 30 each of powder yellow, blush rose, powder rose
- Swarovski xirius sew-on stone (3288): one 12mm blush rose, two 10mm crystal paradise shine
- Lacy's stiff stuff, 20 x 25cm sheet
- Cream ultrasuede, 25 x 15cm
- Cotton organdie: 25 x 25cm pastel yellow, 25 x 5cm pastel pink, 30 x 5cm pale green
- 2m Bead stringing wire
- 12 x Crimps (gold-plated)
- 6 x Wire guardians (gold-plated)
- Bead springs
- Beading thread and sewing thread
- Three-hole necklace clasp, gold plated



## TOOLbox

- Snipe nose pliers
- Scissors
- Beading needle

**Step 5:** Set the pear shaped fancy stones into their settings – simply lay the stone into the setting so that it is level and then press the lugs down onto the stone using snipe-nose pliers. Keep the angle of the top jaw of the pliers parallel to the shape of the stone for best results. See figure 5.

Figure 5.



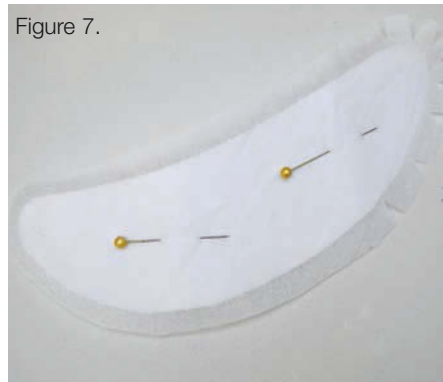
**Step 6:** Cut three 2.5cm circles from Lacy's stiff stuff. Arrange the petals and leaves onto each circle and sew in place. Attach the fancy stones by sewing several times through the holes in the setting using beading thread. Sew a crystal sew-on stone in the centre of each as shown in figure 6.

Figure 6.



**Step 7:** Use the template to cut the base from Lacy's stiff stuff. Cut pale yellow organdie 7mm bigger all round, notch convex curves and snip the concave curves. Fold the flaps over and tack/sew them in place on the reverse side. See figure 7.

Figure 7.







## BEADnerd

- Kanzashi are traditional flowers used in Japan for hair ornamentation. When they were first used, many centuries ago, they were thought to have the power to ward off evil spirits.

**Step 8:** Sew the three flowers in place on the backing and then begin to fill in the background with round crystals and pearls. Keep the area at both ends of the panel clear at the moment so that strings of beads can be attached. See figure 8.

Figure 8.



**Step 9:** Cut three 45cm lengths of bead stringing wire. Pick up crimps on one end of each, take the tail back through and then flatten the crimp with snipe-nose pliers to make a small loop. Sew the loops, securely hidden, under a petal and start to add 6mm round crystals and 10mm pearls. See figure 9.

Figure 9.



## DESIGNnote

- You can simply string the pearls with slightly stronger colours of round crystal to create a fresh pretty casual necklace or create this fabulous asymmetric style with clusters of cotton organdie flowers.

**Step 10:** Fill each strand with a mix of pearls and crystals then secure it temporarily with mini bead springs. Repeat from step 9 to attach three strands of 20cm stringing wire to the other side and fill each with beads. Sew over the bead stringing wire to secure the strands and pearls. See figure 10.

Figure 10.



**Step 11:** Fill any large gaps in the background around the flowers with round crystals and then begin to fill smaller gaps, especially along the edges, with hot fix crystals. Finish by adding a few hot fix crystals onto the petals themselves. See figure 11.

Figure 11.



**Step 12:** Cut a shaped piece of ultrasuede and sew it, or use spray adhesive, to fix it on to the back of the floral panel. Pin the necklace to a dressmaker's dummy or ask a friend to help to arrange the strands of beads side by side to get the length

correct. Mark the centre back and remove or add beads as required. Use the smaller 4mm crystals near the end of each strand. See figure 12.



Figure 12.

**Step 13:** Thread a crimp on each wire strand, then feed through a wire guardian. Attach each wire to the correct loop on the clasp and feed the wire back through the crimp and a few beads. Check the way the necklace lies again before flattening each crimp and trimming each wire in turn. See figure 13.



Figure 13.

## "Inspiration"

- This stunning design looks fabulous with a lightweight summer top or of course will be perfect for a wedding or summer ball. The flowers are easy to make using Kanzashi, a Japanese folding technique similar to Origami. The individual petals are stitched onto a stiff shaped panel with gaps filled in with crystals and pearls.





# fiesta NECKLACE

Use a combination of bead-weaving techniques to bead around lunar cabochons and then link them with curly strips and circles. Combine this with a length of chain to create a stylish summer party necklace.

**Step 1:** Work with about 7' (2m) of thread and leave a tail thread that is just long enough to stitch in at the end. Use the (A) beads to stitch a length of RAW to fit around the pink cabochons. Stitch 17 units and use the 18th unit to join the length into a circle. Check that this is going to be a snug fit around your cabochon and adjust the number of units if necessary. See figure 1.

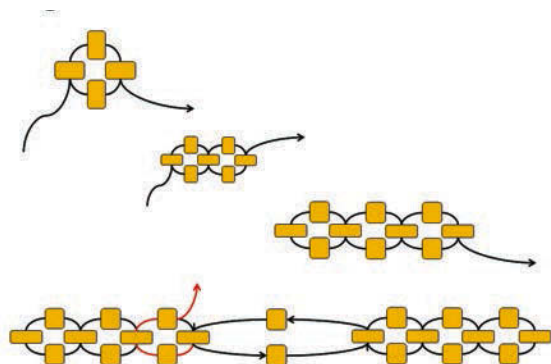


Figure 1.

**Step 2:** Pass your needle through to exit from one of the side beads in a unit of your RAW circle. You are now going to use the (E) beads to work a row of Peyote stitch round the circle. Pick up 1 (E) and pass through the side bead in your next RAW unit. Repeat all

around the row and step up at the end of the row to exit from the first (E) you added. Figure 2.

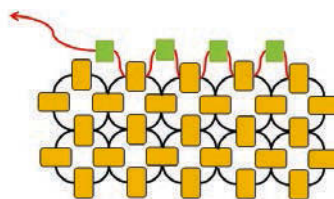


Figure 2.

**Step 3:** Work two more rows of Peyote stitch around the circle. For the first row, you will add 2 (B) in each space and remember to step up at the end of the row, so you will exit through both beads in the first pair you added. For the second row, you will add 1 (B) in each space and pass through a pair of beads from the previous row. See figure 3.

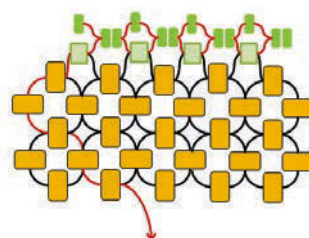


Figure 3.

## BEADstore

- 1g size 8 seed beads in opaque yellow (A)
- 1g size 15 seed beads in lime frosted AB (B)
- 1g size 15 seed beads in silver lined dark rose (C)
- 1g size 11 delicas in yellow matte, DB751 (D)
- 5g 1.8mm cube beads in transparent chartreuse (E)
- 5g 1.8mm cube beads in fuchsia lined crystal (F)
- 2 x 24mm soft touch cabochons in fuchsia
- 2 x 18mm soft touch cabochons in bright green
- 3 x 10mm wooden beads in yellow (G)
- 3 x 8mm miracle beads in bright pink (H)
- 12" of 2.2x1.5cm cable chain in silver
- 6 silver headpins
- 2 x 7mm silver split rings
- 6 x7mm magnetic clasp in silver
- 4lb Fireline in crystal

## TOOLbox

- Beading needle and scissors
- Round nose pliers
- Wire cutters







**Step 4:** Weave through the beads until you are exiting from a side bead on the other side of the RAW section. Work a row of RAW all around the circle using the (A) beads and at the end of the row, make sure you are exiting from a bead at the top of the circle. See figure 4.

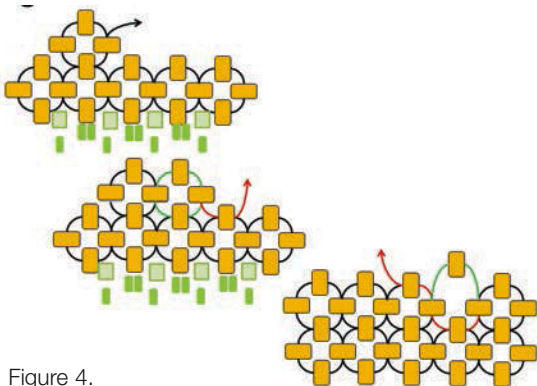


Figure 4.

**Step 5:** Repeat step 2, but do not pull the row up tight. Place your two pink cabochons inside the circle. The cabochons should be placed back to back so that the 'right' side of each is visible on front and back. When you have positioned the cabochons, tighten your thread so that the circle on which you are working is pulled in tight to keep the cabochons in place. Now repeat step 3.

**Step 6:** Weave through your casing until you are exiting from a bead in the very central row of the RAW section. These beads should have their holes facing around the circle. Using the (F) beads, stitch a row of peyote around the edge of the circle. You will pick up 1 (F) and then pass through the next (A) bead in the same alignment. At the end of the row, step up to exit from the first bead you added. See figure 5.

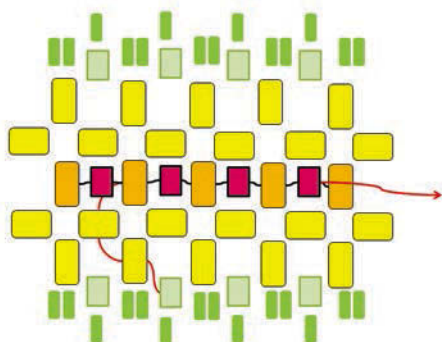


Figure 5.

**Step 7:** Add a loop of peyote stitch to the cabochon. You will be using different sized

## SUPPLYshop

- Cabochons available from Charisma Beads, [www.charismabeads.co.uk](http://www.charismabeads.co.uk) or Stitchncraft [www.stitchncraft.co.uk](http://www.stitchncraft.co.uk). Wooden beads, seed beads and Delicas from GJ Beads, [www.gjbeads.co.uk](http://www.gjbeads.co.uk).
- Miracle beads from Bead Unlimited, [www.beadsunlimited.co.uk](http://www.beadsunlimited.co.uk). Chain and findings from any good bead shop.

beads, so this will make the loop twist and spiral. Pick up 36 (B) and pass through the next but one (F) bead on the edge of the circle. This forms rows one and two of your peyote loop. Add row 3 using the (D) beads: you will turnaround by passing through the (F) bead at the other end of the loop. Add rows four and five using the (F) beads. See figure 6.

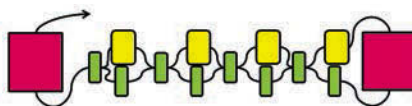


Figure 6.

**Step 8:** Pass through to the (F) bead on the edge of the cabochon, next to the bead from which your strip has ended. Repeat step 7 to make another loop of Peyote, but this will join onto the (F) bead on the cabochon that you skipped in step 7, so the two loops overlap one another. See figure 7.

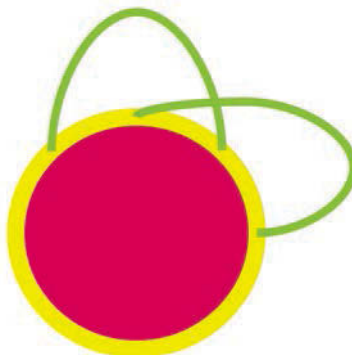


Figure 7.

## time&money

Make in over 4 hours and for under £20

## TOptip

- Make sure you are very comfortable with Right Angle Weave, basic herringbone and basic Peyote stitch before you start this project.
- Take care to keep a good even tension throughout the bead-weaving.
- You may need to practise your technique for making wire wrapped loops. I have attached the loops directly through chain, but you can always use a jump ring to attach your loop to the chain.





## COLOURwise

• This necklace will work in any colour combination. Start by choosing your cabochons, then pick beads to either create a strong contrast or work with colours that complement your cabochon. You can choose to use different coloured cabochons or keep to a single colour.

**Step 9:** Weave through the beads around the edge of the cabochon, passing through the next 4 (F) beads and their intervening (A) beads so you will be about one third of the way around from the two loops. At this point, use the same peyote stitch technique with the same bead combination, to add two strips of spiralling peyote. You will be working in even count peyote, starting from the (F) bead on the cabochon, but the other end of each strip will not join onto anything, just turn around to add the next row. For the first strip, string 18 beads to start – these will form the first two rows. For the second strip, start with 36 beads – these will form the first two rows. You should end up back up at the cabochon when you complete each strip. See figure 8.



Figure 8.

**Step 10:** Continue working around the cabochon, for a further 4 (F) beads. This should take you to about half way between the loops and the strips. At this point, you are going to work in herringbone to add a tiny loop, using the (F) beads. Pick up 2 (F) and pass through the nearest (A) bead on the cabochon, then back through the bead from which you started and through the first (F) bead added. Pick up 2 (F) and pass down through the (F) next to the bead from which you started, then back up through the bead from which you started and the first bead you added. Repeat this thread path to add another 7 pairs of beads and create a little

strip. Join this strip back onto the cabochon at the point from which you started to create a small loop. See figure 9. Finish off your working and tail threads and put this piece to one side.



Figure 9.

**Step 11:** Repeat this entire process to encase and embellish your smaller green cabochons, but with the following differences: the RAW base should have 13 units in total (ie unit 13 joins the strip into a circle). Change the colouring of the beads slightly: use the size 15 pink beads (C). Use the pink cubes (F) when you work step 2. Use the green cubes for step 6 and to make the loops. Make just two loops – one on each side of the cabochon. Each loop will start with 26 beads in rows one and two. Finish off your threads and put this element to one side.

**Step 12:** Repeat step 11 to make a ring that is basically an empty embellished casing (ie do everything except insert a cabochon). Keep the colouring the same as in step 11, but make the initial circle with 14 units of RAW and add just one loop, to just one side of the ring. Add two additional rows of Peyote round the outside of the ring. Working from the row added in step 6, add a new row using 2 (F) in each space and then a third row with 1 (E) in every space. Finish off your threads and put this element to one side.

**Step 13:** Make 2 strips of herringbone 26 rows long, using the (F) beads: pick up 4 beads and pass through the first 2 beads to create a little stack, 2 beads wide. You will be exiting from the right hand stack: pick up 2 beads, pass down through the top bead in the left hand stack, then up through the bead from which you started and the first bead you have just added. See figure 10.

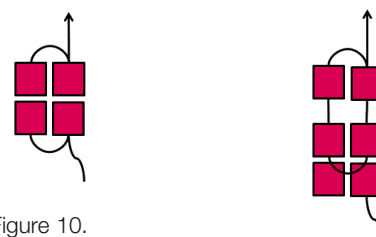


Figure 10.

## DESIGNnote

• This is a project that you can make in stages – if you have a few minutes to spare, then make one of the components. Store your finished components in a bag or box until you are ready to assemble the whole necklace.



**Step 14:** Take the first of these strips and thread it through the loop from the ring and one of the loops from the small cabochon, then join the ends of the strip to form a circle. Take the second of these strips and thread it through the second loop on the small cabochon. Join the ends of the strip to form a circle. See figure 11.



Figure 11.

**Step 15:** Make 1 strip with 26 rows, using the (E) beads and thread this through one of the pair of loops on the big cabochon and the herringbone strip that is linked to the small cabochon. Join the ends to form a circle making a link between the two cabochons.

Make a second strip using the (E) beads, but this should have 36 rows. Join this strip through the pink link you have just used and the second of the pair of loops on the large cabochon. See figure 12. All the beaded elements should now be linked.

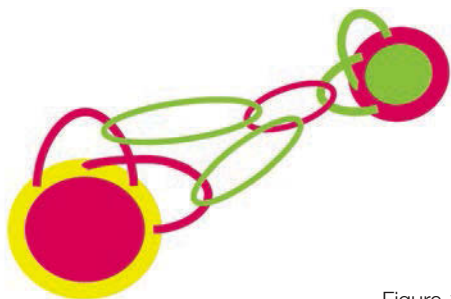


Figure 12.

**Step 16:** Use a split ring to join one half of the magnetic clasp onto the final link of the chain. Use the second split ring to join the second half of the clasp onto a link about one inch (2.5cm) from the same end of the chain. See figure 13.



Figure 13.

**Step 17:** Thread the other end of the chain through the tiny pink loop on the large cabochon. You can use this end of the chain to alter the length of the necklace. For a 16" necklace, pull about 3" (7.5cm) through the loop (pull less through if you want a longer necklace). Thread 1(A), 1(G), 1(A) onto a head pin and create a wire wrapped loop through the end of the chain and the nearest link to hold the double section in place. Thread 1(F), 1(H), 1(F) onto a headpin and make a wire wrapped loop through the same two links in the chain. See figure 14.



Figure 14.

**Step 18:** To complete the clasp, add four more headpins – two more in the yellow combination and two in the pink combination – to the links between the two halves of the magnetic clasp. The necklace will fasten with the magnet hidden inside the ring and disguised by the beads dangling on headpins. See figure 13.

### "Inspiration"

- The inspiration for this necklace came from the Cabochons. I had picked really bright, vibrant colours and I wanted to create a piece of jewellery that was just as flamboyant as the colours I was using. As I began making the different elements, something about my colour choice made me think of Spanish Fiesta and the sunny, party atmosphere there.

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Designed by  
Jenny Argyle

# memories of THE BEACH

## BEADstore

- A selection of sea glass & shells
- 35mm silver-plated key fob swivel lobster clasp
- 1m of silver-plated wire (0.6 mm)
- 0.5m of silver plated double loop curb chain
- Silver-plated sea horse charm
- Silver-plated crab charm
- Silver-plated shell charm
- Silver-plated fish charm
- 12 x silver plated jump rings (7mm)

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- Round Nose Pliers
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- Chain Nose pliers
- Ruler

## SUPPLYshop

- Silver plated supplies sourced from Absolute Beads [www.absolutebeads.co.uk](http://www.absolutebeads.co.uk), 07933130042.

## time&money

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Holidays on the beach are often spent collecting shells and sea glass. Learn how to wire wrap these treasures to create a bag charm that brings back those holiday memories.

**Step 1:** Select found treasures that are a realistic size and weight for a bag charm. For this design, two pieces of sea glass, Periwinkle and Gaper shells have been wire wrapped.

**Step 2:** To wire wrap sea glass. Cut 30 cm of 0.6 mm silver plated wire using wire cutters. At the centre of the wire, wrap the wire around the widest point of your round nose pliers and cross under to create a loop. See figure 1.

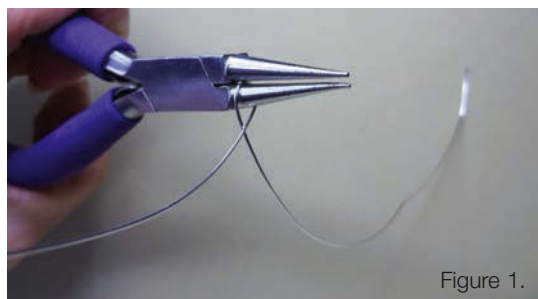


Figure 1.

**Step 3:** Centre the loop you just created over the top of the sea glass. Holding the sea glass in the left hand, firmly press the lengths of wire against the centre of the front and rear of the sea glass. Using the right hand twist the two strands of wire together at the base of the sea glass. You may want to reverse the hand-hold described in these instructions if you are naturally left-handed. See figure 2.



Figure 2.

**Step 4:** Still holding wires firmly in place with the left hand – twist the loop created at the top end (step 2) to temporarily secure the sea glass between the two wires. See figure 3.



Figure 3.

## COLOURwise

- Collecting sea glass, shells and ceramics from different beaches will result in a wider range of textures and colours.





### *"Inspiration"*

• I love collecting sea glass and shells on family outings to the beach. The texture of shells provides a contrast to glass tumbled and shaped by the sea. The unusual shapes leads to wire wrapping that is organic with twists and turns that mould with nature.





**Step 5:** Select the longest length of wire at the base of the sea glass, fold this up and press it against the rear of the glass. At around the half way point pull the wire around to the front of the sea glass. Then pass the wire around the rear of the twisted loop. See figure 4.

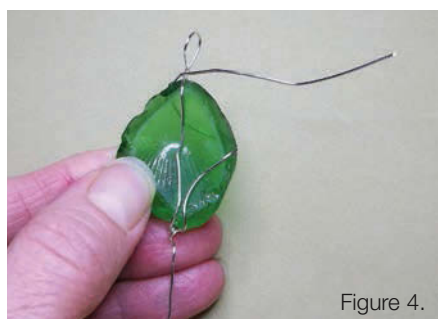


Figure 4.

**Step 6:** Manipulating the wire by hand, pull and wrap around the base of the twisted loop to create a wrapped loop. Leave a short length to create a decorative coil. See figure 5.



Figure 5.

**Step 7:** Take the remaining strand of wire at the base and create a decorative loop by wrapping it around round nose pliers. Pass it along the front of the sea glass. Press firmly to the front of the sea glass and fold the wire over to rear. See figure 6.



Figure 6.

**Step 8:** At the rear of the glass, pass the wire under the central wire and loop it back to close the cage. The short length left will create a decorative coil. See figure 7.



Figure 7.

**Step 9:** Create a small loop on the end of each wire using the point of the round nose pliers. Place the small loop in your flat nose pliers. Create a tight flat coil by gradually rotating the pliers in your right hand and applying pressure with the thumb of your left hand. See figure 8.



Figure 8.

**Step 10:** Flatten both coils against the front of the sea glass by applying pressure with your thumb. See figure 9.

### DESIGNnote

- The organic nature of the design using sea glass and shells lends itself to an informal introduction to wirework.

### TOptip

- Sea glass that is less tumbled is easier to wire wrap because of the angular edges.
- To avoid marking wire, coat your tools (masking tape is a good option for this) or use uncoated wire.
- Heavy gauge jump rings and chain will add to the durability of the design.



Figure 9.

**Step 11:** Use your flat nose pliers to create a zig-zag to tighten the wire cage at the rear of the sea glass. See figure 10.

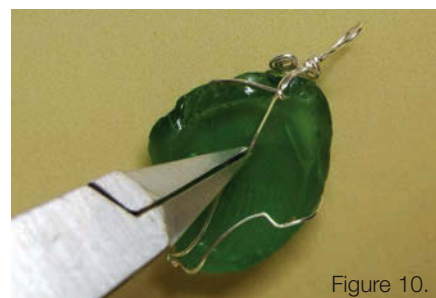


Figure 10.

**Step 12:** To secure wire to a shell with lips: Cut 15cm of 0.6 mm silver plated wire. Using a periwinkle shell with a small hole, pass the wire through this hole and manipulate it to exit the shell lips. Create a small flat coil on the end to hold the wire in place. See figure 11.



Figure 11.

**Step 13:** Gently pull the opposite end of the wire so that the coil you have created sits inside the shell lips.



Manipulating the wire by hand, create a wrapped loop at the top of the shell using round nose pliers. Then, using round and flat nose pliers, create a flat coil with the remaining length. Using your thumb, press this coil against the rear of the periwinkle shell. See figure 12.



Figure 12.

**Step 14:** To create a wire cage for a Gaper Shell: Cut 30 cm of 0.6 mm silver plated wire using wire cutters. At the centre of the wire, wrap the wire around the widest point of your round nose pliers and cross under to create a loop. Then twist the wire until it is roughly the same length as the shell. See figure 13.



Figure 13.

**Step 15:** Place the twisted length of wire to the rear of the Gaper shell so that the loop is aligned with the top of the shell. Separate the wires and fold them up so that they cross over the front of the shell. See figure 14.



Figure 14.

## BEADnerd

- 0.6 mm wire is easy to manipulate and twist by hand whilst still offering durability to a design.

**Step 16:** On both wires use chain nose pliers to create a V shape at the base of the shell. Then fold both wires over so that they are sitting at the rear of the shell. See figure 15.

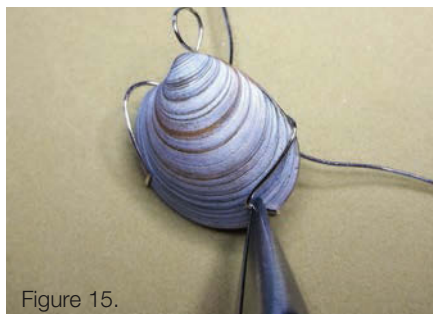


Figure 15.

**Step 17:** Join the two wires together at the rear of the shell by twisting them. Then wrap the ends around the base of the loop. See figure 16.



Figure 16.

**Step 18:** Using round and flat nose pliers, create a flat coil with the remaining lengths of wire. Using the right thumb, press the two flat wire coils against the front of the Gaper shell. The wire that frames the front of the shell can then be tightened up by using chain nose pliers to create a zig-zag. See figure 17.



Figure 17.

**Step 19:** Open a jump ring and add a length of chain and the swivel lobster clasp. Select the large piece of wire wrapped sea glass. Using wire cutters, shorten the chain to an appropriate length for your design then add a jump ring and the sea glass. Add the sea horse and crab charms to the chain using jump rings. See figure 18.



Figure 18.

**Step 20:** Cut two lengths of chain using wire cutters. Midway along each length, add a jump ring and attach this to the swivel lobster clasp. Cut your two lengths of chain to an appropriate length to suit your design. Add your shells and the remaining charms to these two lengths of chain to complete your bag charm. See figure 19.



Figure 19.

## SEEMORE

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Vanessa Walilko



# designer CHAINMAILLE

I first came across the work of Vanessa Walilko as a fellow competitor in the British Bead Awards and I was awestruck, so I'm honoured to share her story.

## Vanessa, can you start by telling us a bit about your background and your daily life?

I was born and raised in the suburbs of Chicago. I grew up in a family of creative people with regular day jobs. My mom loved dancing, my aunt painted, my grandmother did needle arts, and my grandfather was always making things. Because my family didn't get a chance to do what they loved for a living, my family was always supportive of my creativity, and I started making things as soon as I had motor function.

I currently live in a town called Evanston, just north of Chicago, IL. I've been making and teaching chainmaille for over 5 years and that is my day job.

I sell chainmaille jewellery online and at art fairs, and I also make chainmaille armour and costumes for stage and film. I'm very lucky that I get to do what I love for a living.

## Have you had any formal training in your art?

I haven't had any formal education, graduating from university with a degree in Sociology. I took a seed bead jewellery class when I was 8 years old, which inspired my abiding love of making jewellery. I also took metal-smithing classes at a local art centre in Chicago, which gave me some grounding in traditional metal-smithing and also taught me the basics of chainmaille. I love taking classes to

learn new craft techniques, from needle felting to tambour beading.

## Can you tell us a little more about your work?

I'm constantly making jewellery. Although no one famous has worn my jewellery, my chainmaille tunics were used in *Pippin on Broadway*. Last year, I made four of those long-sleeve tunics (made with 18,000+ rings each) for the Broadway show and the touring company. I also made some of the chainmaille worn by Lancelot in the movie *Night at the Museum 3*.

I use anodised aluminium and bright aluminium rings and components for my jewellery and armour. I used to do a lot of work with seed bead weaving and bead embroidery, but now that's reserved for personal projects instead of business. I love aluminium because it's lightweight and can be anodised to produce rich, vibrant colours. I prefer to make large pieces of jewellery, and with aluminium

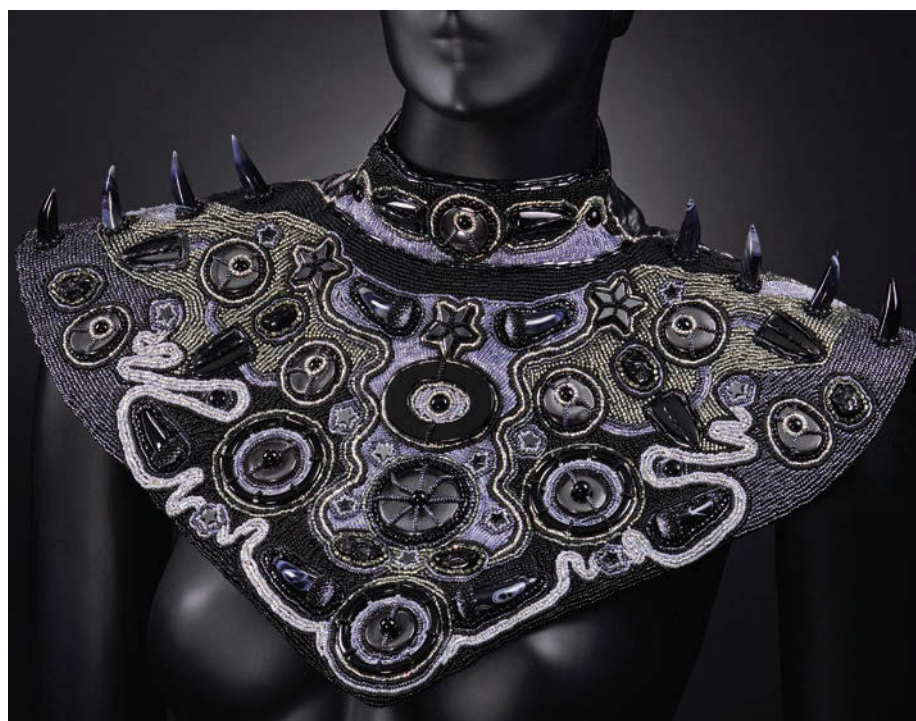




they are still wearable. I also like the challenge of using rings and components to make metal “fabric” for chainmaille clothing, although it can be tricky to make a fluid piece from lots of metal components.

**You have an amazing body of work, Vanessa, but are there any pieces that you would consider to be your masterpieces or special favourites?**

I’m known for creating brightly-coloured anodised aluminium jewellery and wearable art. I’m also known for creating chainmaille wearable art pieces out of thousands of aluminium rings and components. I’m most proud of two of my pieces, my anodised aluminium wedding dress made from 100,000 rings, and a wearable chainmaille octopus. The wedding dress took nearly 3 years







ade

to complete, and the octopus makes me smile every time I look at it. My favourite design is definitely my scale mail necklace since it highlights the colour and texture of jewellery made with scales.

### Where do you get your ideas?

I find inspiration in materials, mostly. I buy things that I think are beautiful and eventually my subconscious works out what to do with them. I also frequently design new pieces of jewellery by playing around with materials as I'm working on production jewellery.

### You mentioned that teaching also forms part of your life, so can you tell us a little more about that?

I've been teaching chainmaille jewellery classes since 2007. It started at first as a way to make a little extra money, but I completely fell in love with it. Teaching chainmaille is always a joy because everyone in class wants to be there and

everyone leaves happy, and usually with a completed piece of jewellery as well. I organise all my classes, and teach at conventions around the US and in Canada.

### Have you written any books or had your work published anywhere?

I recently wrote a book, *Chain Mail + Color*, which features 20 jewellery projects made with anodised aluminium components. My chainmaille jewellery tutorials have been featured in *Bead Magazine*, *Bead&Button Magazine*, *Wirework Magazine*, and *Step by Step Wire*.

### Can you tell us a little more about your workspace and working process?

I work from home, and cover just about every flat space in my apartment with project materials. When art fair season starts, my entire couch is covered with jewellery components and finished jewellery.

I mostly work by myself, but I recently collaborated with Linda Sparks, a brilliant corset designer based in Toronto, to make a red scale corset. I'm always looking for new opportunities to collaborate with talented artists.







### What are you working on at the moment?

I usually have 3-4 projects going at once so that I always stay excited about creating something. I'm currently working on a beaded stuffed dragon that I started over 5 years ago. I finally worked out the design for the body, and I'm now in the process of covering the surface of the piece in beads. I'm also working on costumes for a play produced by Otherworld Theatre in Chicago called Queen Amarantha. They'll be using several of my chainmaille pieces in the production and it's always exciting to see my work up on stage.

### You have already achieved an incredible amount, so do you have any goals for the future?

My goal is to transition from selling at art fairs to selling my jewellery almost exclusively online. As much as I love connecting with people at art fairs, the process of doing an art fair is exhausting. Ideally, I would like to do 3-4 art fairs a year at most. I'm currently working on rebuilding my website and doing research on the best ways to get noticed by fashion magazines.

### Running your own business is never easy, so what have been your biggest personal challenges?

My biggest challenge was actually getting through last year. I did a series of unsuccessful art fairs, then didn't get juried into any of the best art fairs I'd done in previous years, and also dealt with a few people copying my jewellery.




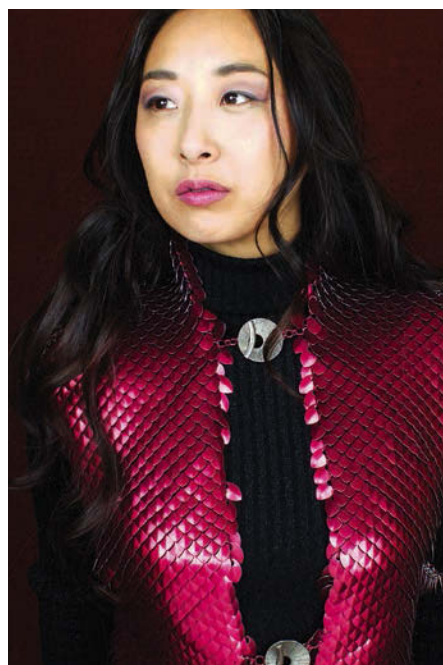
I felt directionless and lost passion for my work. I wasn't sure what to do and I was thinking of quitting the jewellery business altogether. What was going to be my last art fair back in December

turned into one of the best art fairs I've ever done and it totally reinvigorated my love of making and selling jewellery. And I'm finally in the rhythm of making things happen again and everything is magical again, and it feels really good.

### Finally, do you have any advice to share with other jewellery makers?

I just want to pass along some advice my grandfather gave me before he passed away: "Enjoy every minute of your life 'cause it's all you get. Spend time with nice people."

Vanessa, thank you so much for sharing your story with us. We wish you every success for the future and hope that 2015 will be an excellent year for you. We'll be watching your career with interest. 



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Designed by  
Zvia Ben-Ami



# Greek VIEWS

This bracelet is inspired by the theme of holidays and travel. The colours and texture of the beads express my interpretation of Greece with deep blue sea and the old marble stone buildings.

## BEADstore

- 5g Size 15 seed beads in bronze (A) (Toho 457)
- 3g Size 11 seed beads in light violet (B) (Miyuki 438)
- 92 x Czech Superduo beads in Neon Blue (C)
- 9 x Czech Superduo Czech in Ivory Ceramic look (D)
- 10 x Tila in Frost Blue (E) (TL 05-0151FR)
- 54 x Tila in Picasso Beige (F) (TL 4512-8)
- 110 x Half Tila in Bronze (G) (TL 457)
- 54 x Mini drops in Picasso Ivory (H) (Miyuki 3.4 - 4512)
- 1 x 4 loop Slider Clasp

## TOOLbox

- Fireline thread
- Needle size 12"

**Step 1:** Leave a tail of 10cm and use a stopper bead. Pick up 1(C), 2(A), 1(G), 4(A), 1(E), 4(A), 1(G), 2(A), 1(C), 3(A). To help orient yourself, lay your string of beads so they are sitting vertically on your beading mat with the last bead closest to you. Pass up through the right hole of the last (C) you added. See figure 1.



Figure 1.

**Step 2:** Add 1(G) and pass up through the right hole of the next (G). Pick up 1 (F) and pass up through the right hole of the next (E). Pick up 1 (F) and pass up through the right hole of the next (G). Pick up 1(G) and pass up through the right hole of your (C) to complete the row. See figure 2.



Figure 2.

**Step 3:** Pick up 3(A) and pass down through the left hole of the same (C). Then pass up through the right hole on this bead and the first (A) above it. See figure 3.



Figure 3.



**Step 4:** Add 1(C), 1(B), 1(H), 1(B), and 1(A). Pass down through the right hole of the (C) and then through the (G) beneath it. See figure 4.



Figure 4.

**Step 5:** Add 1(G) and continue passing down through the right hole of the next (F). Pick up 1(A), 2(C), 1(A) and pass down through the right hole of the next (F). Add 1(G) and pass down through the right hole of the next (G). See figure 5.

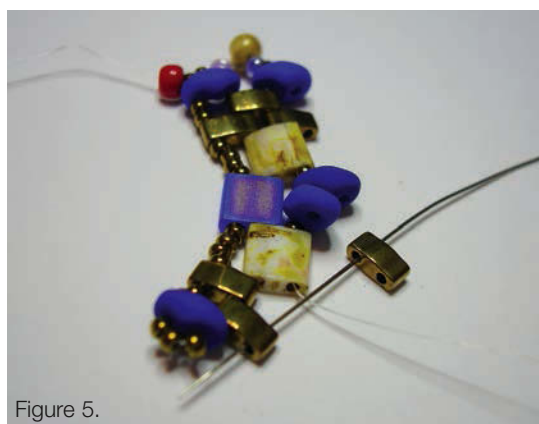


Figure 5.

**Step 6:** Add 1 (C), 1(A), 1(B), 1(H), 1(B) then pass up through the right hand (A) and right hand hole of the (C) from the existing edge of your bracelet. Pass on through the left hand hole of the next (G). See figure 6.



Figure 6.



**Step 7:** Pass down through the right hole of the same (G), then the left hole of the (C) you added in step 6 and the (A), as shown in figure 7.



Figure 7.

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**Step 8:** Pick up 2(A) and pass up through the right hole of the same (C). Pick up 1 (G) and pass up through the right hole of the next (G). Pick up 1 (F) and pass through the right hole of the next (C). Add 1(D) and pass up through the right hole of the next (C). See figure 8.



Figure 8.

**Step 9:** Pick up 1(F) and pass through the right hole of the next (G). Pick up 1(G) and pass up through the right hole of the (C). Pick up 2(A) and pass down through the left (A) and on through the left hole of the (C). Return up through the right hole of the (C) and the right (A) above it. See figure 9.



Figure 9.

### TOptip

- Use the Marbled colouring of the Tila beads to express the texture of stone. The antique look is represented by the Bronze Half Tila beads.
- If you are new to using two-holed beads, then remember to check that both holes are open in each bead before you use it

**Step 10:** Add 1(B), 1(H), 1(B), 1(A) and 1(C). Pass down through the right hole of the next (G). Add 1(G) and pass down through the right hole of the next (F). Add 1(C) and pass down through the right hole of the next (D). Pick up 1(C) and pass down through the right hole of the next (F). Pick up 1(G) and pass down through the right hole of the next (G). See figure 10.



Figure 10.

**Step 11:** Repeat steps 6 and 7. Then pick up 2(A) and pass up through the right hole of the nearest (C). Pick up 1(G) and pass through the next (G). Pick up 1(F), 1 (A) and pass up through the right hand hole of each of the next two (C) beads. See figure 11.



Figure 11.

**Step 12:** Repeat step 9. See figure 12.



Figure 12.



**Step 13:** Add 1(B), 1(H), 1(B), 1(A) and 1(C). Pass down through the right hole of the next (G). Add 1(G) and pass down through the right hole of the next (F). Add 1(E) and pass down through the right hole of the next (F). See figure 13.

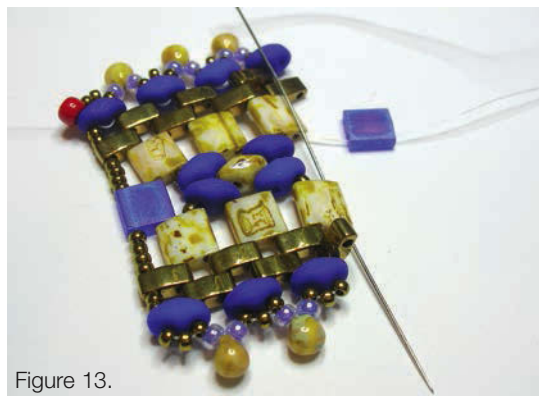


Figure 13.

**Step 14:** Pick up 1(G) and pass down through the right hole of the next (G). Repeat steps 6 and 7 to turnaround. Add 2(A) and pass up through the right hole of the (C). See figure 14.



Figure 14.

**Step 15:** You are now ready to keep repeating this sequence of beads: you should notice that you are now in the position you were in at the end of your first string of beads. You should keep adding rows, but remember that the middle motif alternates between a single Tila and the combination of Superduos that you have already worked. Keep beading until your bracelet is long enough to fit around your wrist and you should finish at the end of step 14, so your last central bead will be a Tile.

**Step 16:** Exiting from the right hole of your (C), pick up 2 (A) and pass through the next (G), pick up 4(A) and pass through the (E),

pick up 4(A) and pass through the next (G), pick up 2(A) and pass through the right hole of the (C). Add 2(A) and pass down through the final (A) on your edge and the (C). See figure 15.



Figure 15.

**Step 17:** Connect the slider clasp by adding 3(A) before and after each loop on the clasp. The top and bottom loops on the clasp should align with your (G) beads. See figure 16.



Figure 16.

**Step 18:** Connect the other side of the bracelet to the clasp using the same method and your bracelet is ready to wear. See figure 17.



Figure 17.

## DESIGNnote

- This project expresses my interpretation of the sights of Greece: Sea views, old buildings and antique tools.



## COLOURwise

- Any other brown or blue shades will suit this project. If you like the design, but want to move away from the Greek theme, you can choose any colours you like.

## "Inspiration"

- I haven't yet been to Greece, but I wish to go there soon...I love the blue bays and old buildings which are found in the Islands of Greece. The colours of those views gave me the inspiration for my creation, "Greek Views".

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Designed by  
Donna Tombs



# Dartmoor SHEEP

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## BEADstore

- Glass: Effetre Pea Green 591214
- Glass: Effetre Light Sky Blue 591224
- Glass: Effetre Lemon Yellow 591408
- Glass: Effetre White 591204
- Glass: Effetre Black 591064

## TOOLbox

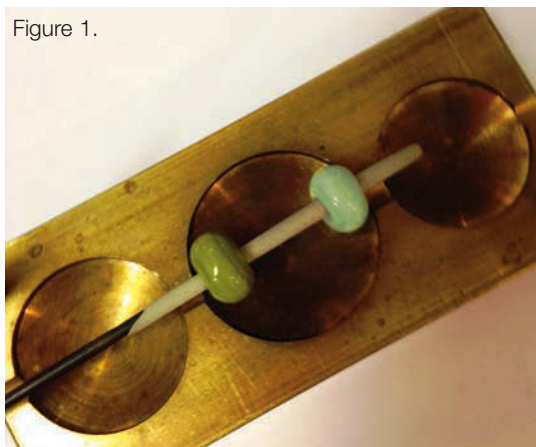
- Mandrel dipped in bead release
- Lentil press
- Kiln or annealing bubbles

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**Step 1:** Heat your mandrel and using your Pea Green rod, wind on a small bead towards the bottom of your bead release. Using your Light Sky Blue rod, wind on a small bead far enough away so that the two beads sit approximately 2mm short of the lentil press. See figure 1.

Figure 1.



**Step 2:** Add glass to the Pea Green bead, making a fairly large disk. When you think you have enough 'grass', heat the disk and roll in your chosen frit so that you have plenty of 'flowers' on your landscape. Don't forget to keep your little blue bead warm at the other end of the mandrel. See figure 2.

Figure 2.



**Step 3:** Before you melt in your Pea Green disk, start adding glass to your Light Blue Sky bead, working down towards the Pea Green disk. Don't forget to keep the Pea Green disk warm while you are working on the sky! See figure 3.

Figure 3.



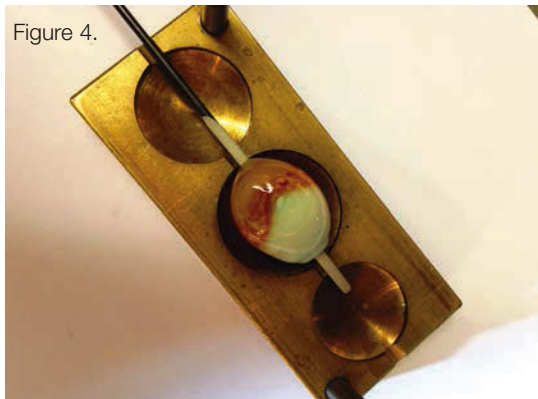
**Step 4:** Once you think you have enough Blue Sky glass added, melt it into an oval shape and check it against the lentil press.





This is a difficult process and most lampworkers will take a while to learn how much glass their press needs. It is always best to put on too little glass, rather than too much as the sky can be added to many times and the bead expanded in size. See figure 4.

Figure 4.



**Step 5:** Once you are happy with your lentil shape it's time to decorate it. Using your rod of Lemon Yellow, warm the end and place a fairly large dot on your sky. You can use a tool to flatten your 'sun' or press it again if your bead isn't already too big for the press. See figure 5.

Figure 5.




**Step 6:** Making sure that you keep your whole bead warm, use the White glass rod to add dots for sheep then using only the tip of the Black rod, add dots for eyes (or feet, I'm never really sure which they are!). Carefully warm your bead all over before placing it in your kiln, if you have one. See figure 6. 

Figure 6.



## "Inspiration"

- I started making these beads when we opened our craft shop in Okehampton, a quiet little market town on the very edge of Dartmoor. Along with my Beach Beads and Rockpools, they are very popular with visitors to this beautiful area.



## DESIGNnote

- If you don't have a Lentil Press you can handshape your focal, it will look just as lovely.

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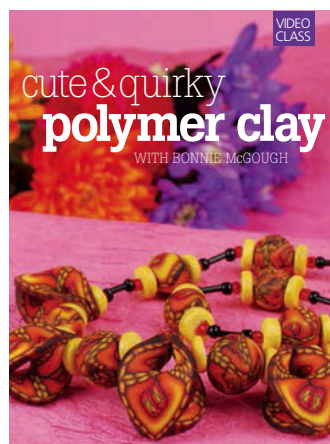
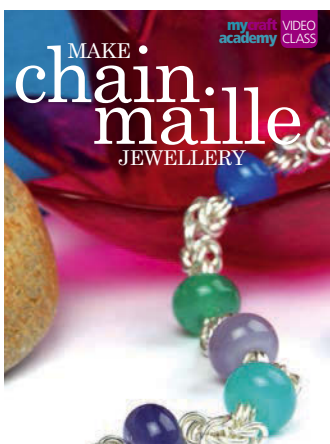


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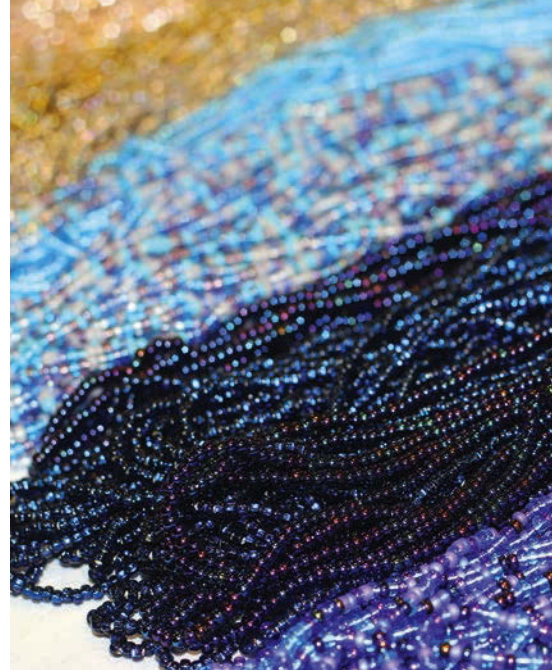
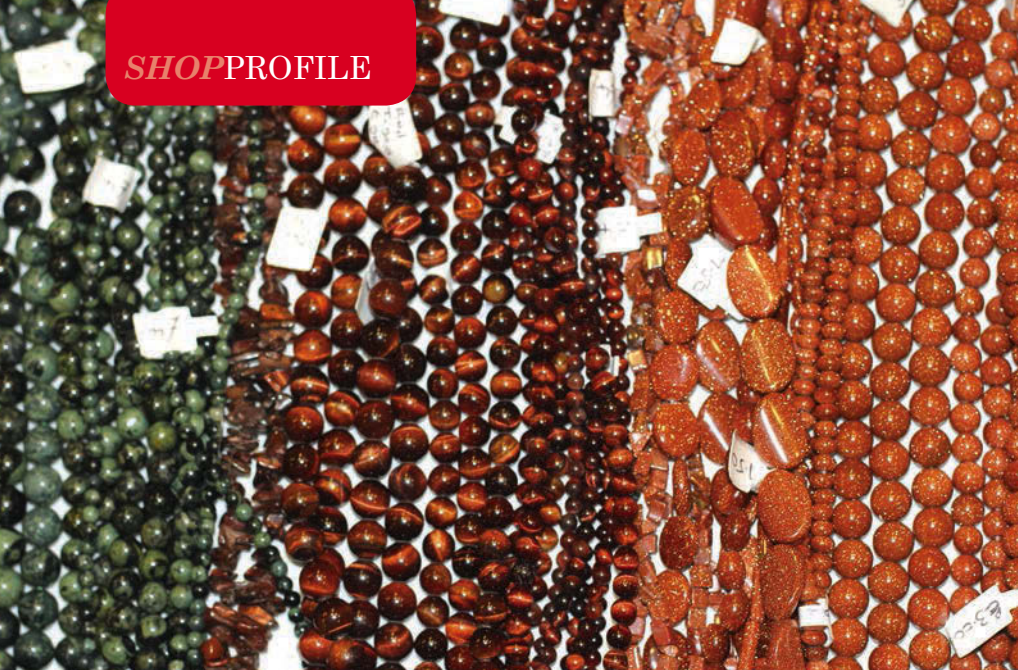


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# Celebrating 25 years of Beads and Beading

Jencel is celebrating 25 years in the beading business this year, so we asked Celia, Jencel's owner, to tell us all about her beading journey. It's a fascinating insight into how the UK beading world has grown in that time.

**2**015 is Jencel's 25th Anniversary. I've been in the beading world for so long now that everything is a bead. If I travel on the A41, it's a silver lined crystal delica, and the A329 is Toho's African Sunset. A brick wall is a peyote pattern, and flowers and leaves are inspiration.

I started in 1990, making jewellery to

sell at craft fairs, and after a few years, I took on a studio in a country park on the outskirts of Sheffield. Customers started to ask if I sold beads, and so I decided to stock a few. In those days, there were only about three suppliers in the UK to buy the stock from! But it was enough at the time, and my next step was to open a tiny bead shop in The Forum, Sheffield's alternative shopping centre. For a while, I had both shops, and also a part time job while I built up the business. I soon realised that something had to give. So, my next move, in 1997, was to put the two shops into one, this time in a suburb a couple of miles from the town centre which had a lively young population and also more settled areas nearby. I was there for eleven years, selling a mix



of beads and jewellery. I left the job to become fully self employed in 2000 and then in 2008 I took the decision to close the shop and sell through the website instead. There were several reasons for this, one of which was the difficulty in keeping up with the rise in online sellers. There were now many more than three!

One unexpected benefit of leaving the shop was that my creativity returned to me. Even before I'd found beading, I'd always made things, mostly clothes and toys. But I had been making less and less jewellery, and the ideas hadn't been flowing. I'd thought that I had lost my creative spark, but it must just have been buried beneath all the administrative tasks of running a business. I started







seed-beading, something I'd actually avoided for years as being too fiddly! I now love seed beads. I rarely follow a pattern or learn a stitch, but I'm happy playing around with them for hours to see what they will do, and what I can do with them. Once again, a developing idea can keep me awake for most of the night. I'm now stocking more and more beads that appeal to bead-weavers, especially crystals, and Czech glass, which is fabulous for it's quality and the variety of finishes they now produce.

Over the last few years, I've developed an exclusive range of bead-weaving kits and tutorials, and enjoy working with other designers to produce their designs as well. This is something I'd like to do more of in the future. Their work can be seen on the Bead Kits page at Jencel.

My working life is now one of contrasts. Much of the time, it's me, my beads and my computer. But I also enjoy the buzz and the bustle when I sell at bead fairs around the country, or at my Occasional Sheffield Bead Shop. I travel as far south as the Big Bead Show in Surrey and as far north as the Scottish Bead Fair in Perth, with others




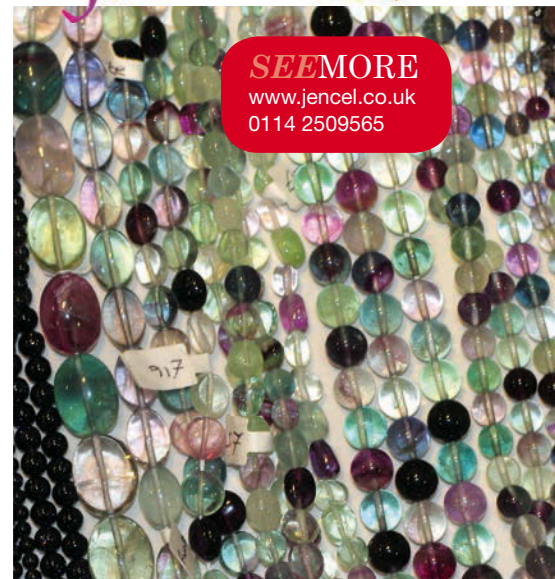
in between. It's good to be able to see and talk to customers at the fairs, and of course, there is no substitute for being able to see the beads in real life before you choose which you'd like. I'm also lucky as my friend Sheila loves the bead fairs and helps me to run the stand at most of them.

Another joy has been watching the development of beading. It's still a craft, but it's my belief that it can also be called an art form and beading competitions such as the British Bead Awards and the Battle of the Beadsmith are instrumental in promoting this aspect of it. It's always a pleasure to see the entries for both of these, and each year I wonder in advance what the entrants' creativity will bring this year, and marvel at how they keep on pushing the boundaries of ideas for, and engineering of, their creations.

As with any business, the last 25 years have seen their share of ups and downs, but overall it has been a pleasure to be part of the beading community, and I feel that I have made many friends within it. Bead fairs and the internet keep me in touch with other bead-ers, and other bead sellers, and social

networking is my equivalent of a "chat at work". I'm hoping to stay in the bead world for a good few years yet, and feel very grateful to have managed to remain independent for so long, just earning my own living. As a thank you to beaders I am making it a year of giving back, with a different offer each month on the most popular items of stock.

Thank you Celia for sharing this hugely entertaining and interesting journey. I hope lots of the readers will be popping over to the website to check the special offers – it's a lovely idea to give back to the community that has supported you for the past 25 years. We wish you many more happy, bead-filled years ahead! 



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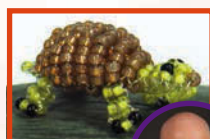
## Big Bead Show workshops, Sneak Preview!

**Saturday 17 October**  
Sandown Park, Esher

As well as a great shopping day we offer inspirational taster workshops at The Big Bead Show. To whet your appetite, here's a flavour of what to expect:



Alison Tarry



Anna Lindell



Gianna Lammering



Julie Holt



Justine Gage



Kleshna Handel



Patty McCourt



Tracy Clegg



Just some of our top tutors who'll be at the show on the day to guide you through that technique you've always wanted to try. And there will be so much more. Advance bookings open 22nd July.

Visit [www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk) for full details and booking.

Tel 01903 331044 email [support@ashdown.co.uk](mailto:support@ashdown.co.uk)





Designed by  
Hortense E.  
Thompson



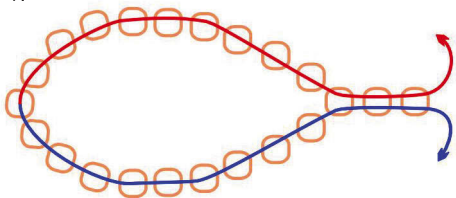
# fancy FEET

Add a bit of sparkle to your otherwise bare feet this summer as you stroll along the beachfront or relax at the swimming pool.

Work with a comfortable length of thread (usually an arm-span) and you will start off in two-needle Right Angle Weave, so you will want to thread a needle onto each end of your thread.

**Step 1:** Using one needle, pick up and centre 63 seed beads on your thread. Pass through the first 3 beads with the other end of the thread. Fit the loop around your second toe. Add or remove beads until the loop fits comfortably around your toe. See figure 1.

Figure 1.



**Step 2:** On one end pick up 3 seed beads and a bicone, on the other end pick up 3 seed beads. Slide the beads on both ends toward the starting loop. Pass the needle with the 3 seed beads through the bicone. Tighten as needed. See figure 2.

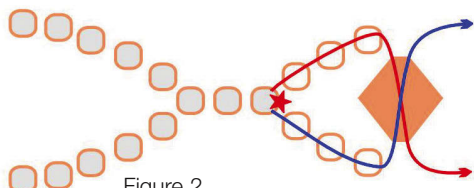


Figure 2.

**Step 3:** On one end pick up 1 seed bead, one bicone, one seed bead. On the other end, pick up 1 seed bead and 1 bicone. Pass the needle with the bicone and single seed bead through the second seed bead on the other thread. Tighten as needed. See figure 3.

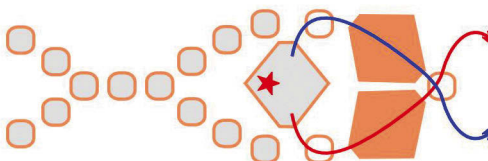


Figure 3.

**Step 4:** On one end pick up 2 seed beads, on the other a single seed bead. Pass the needle with the single seed bead through the second seed bead on the other end. Tighten as necessary. See figure 4.

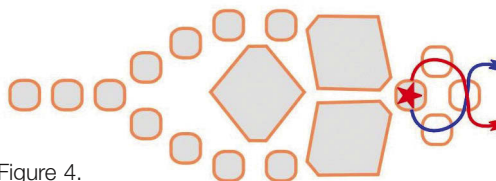


Figure 4.



## BEADstore

- 6 x 12mm Pyramid Studs, Crystal Capri Gold
- 42 x 6mm Pyramid Bicone, Salmon Pink (4985)
- 1g 11/0 seed beads
- 4 split-rings
- 2 lobster claw clasps
- 2 extension chains

## TOOLbox

- Fireline 8lb
- 2 x John James beading needles #10

## SUPPLYshop

- Pyramid bicones - [www.mailorderbeads.co.uk](http://www.mailorderbeads.co.uk)
- Miyuki seed beads & Pyramid Studs - <http://stores.ebay.co.uk/JewelBeads4>

## time&money

Make a pair in 2  
hours and for  
under £10







## COLOURwise

- Crystal Vitrail pyramid studs, blue zircon and indicolite crystals, crystal silver-lined seed beads.
- Crystal AB hexagon studs, pyramid bicones – topaz AB (8940), crystal silver-lined seed beads.
- Magic Blue pyramid studs, pyramid bicones – sapphire (9626) & light sapphire (6660), miyuki 11/0 – light sapphire silver lined seed beads (2430)

## BEADnerd

- According to Wikipedia, barefoot sandals originated in South Asia. These decorative sandals are worn at various events and festivities.

**Step 5:** On one end pick up 1 bicone, 1 seed bead, 1 bicone. On the other end, pick up 1 bicone and 1 seed bead. Pass the needle with the bicone and seed bead through the 2nd bicone on the other end. Tighten as necessary. See figure 5.

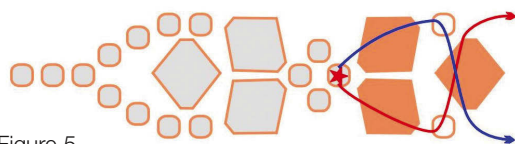


Figure 5.

**Step 6:** On one end pick up 4 seed beads, on the other end 3 seed beads. Pass the needle with the 3 seed beads through the 4th seed bead on the other end. Tighten as necessary. See figure 6.

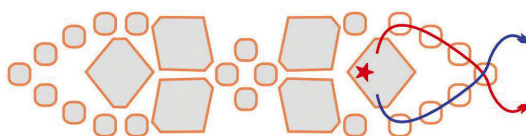


Figure 6.

**Step 7:** On one end pick up 2 seed beads and 1 bicone; on the other end 2 seed beads. Pass the needle with the 2 seed beads through the bicone. Tighten as necessary. See figure 7.

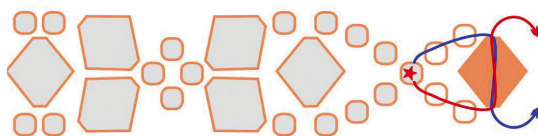


Figure 7.

**Step 8:** Repeat steps 3 to 6 once more. The piece should now resemble figure 8.



Figure 8.

**Step 9:** On one end pick up 2 seed beads, 1 pyramid stud, 1 seed bead, 1 pyramid stud, 1 seed bead and 1 pyramid stud. On the other end pick up 2 seed beads, pass through the other hole in the pyramid stud.

Pick up 1 seed bead, pass through the hole in the next pyramid stud. Repeat once more. See figure 9.

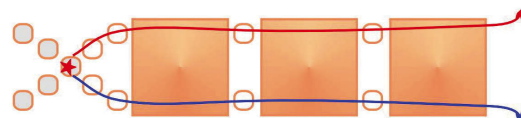


Figure 9.

**Step 10:** On one end, pick up 2 seed beads and 1 bicone. On the other end pick up 2 seed beads; pass the needle through the bicone. See figure 10.

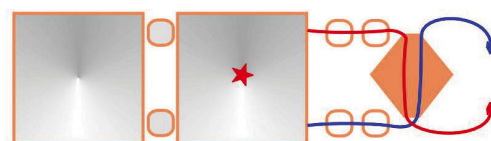


Figure 10.

**Step 11:** On one end, pick up 5 seed beads, 1 bicone, 10 seed beads, 1 bicone, 10 seed beads, 1 bicone, 35 seed beads, 1 bicone, 9 seed beads and a split-ring. Pass back through the first seed bead in the group of 9 seed beads. Fit the sandal on your feet. Add or remove seed beads from the group of 35 if necessary. Pass back through all the beads and exit through the starting bicone. See figure 11.

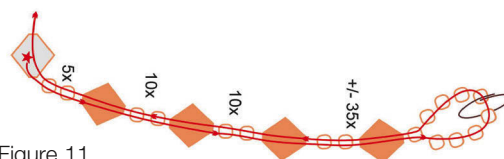


Figure 11.

**Step 12:** Repeat step 11 using the other end of the thread. See figure 12.

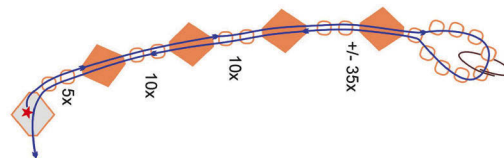
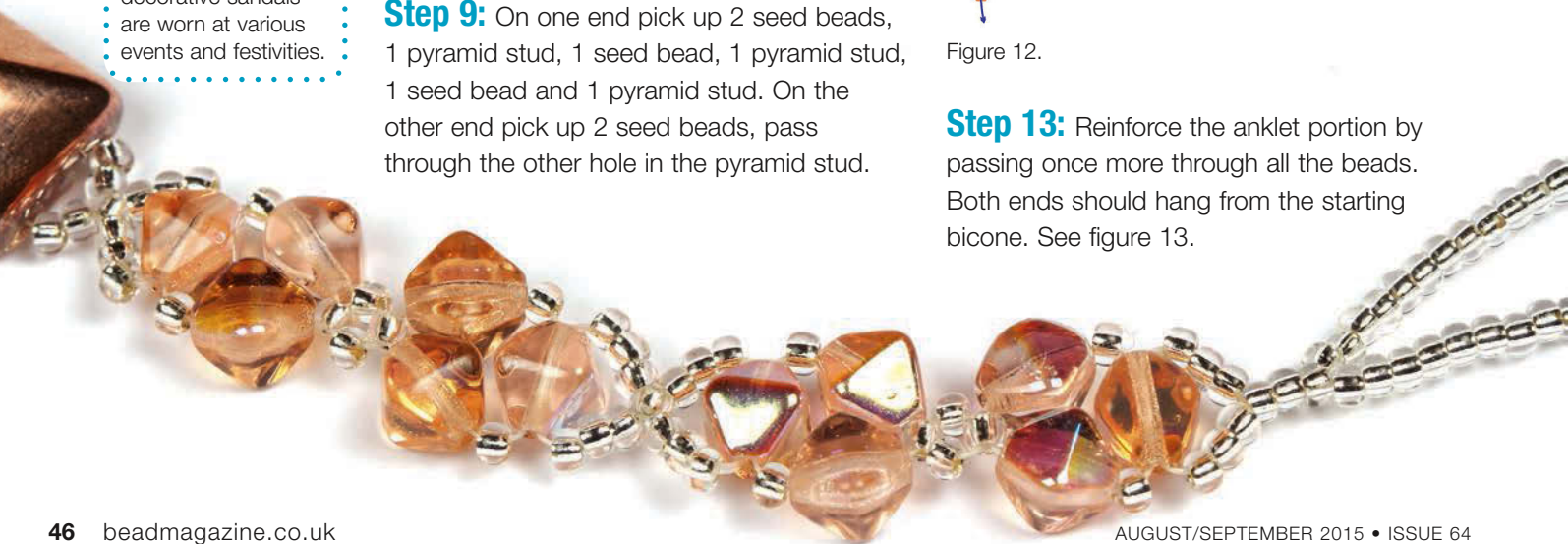


Figure 12.

**Step 13:** Reinforce the anklet portion by passing once more through all the beads. Both ends should hang from the starting bicone. See figure 13.





## "Inspiration"

• While experimenting with the cross weave technique I decided to make a design using the 12mm pyramid studs. After creating one half of the bracelet I checked to see if the design was suitable for a hand flower. The bracelet portion was a bit too long, so I tried it on my feet - et voilà, a sandal!



## DESIGNnote

- The red star indicates the starting point for the step being worked.
- The grey beads represent beads that have already been strung.
- Place a needle at each end of the thread, keeping the length of the tails even and of about 15 cm.
- The ends are coloured red and blue in the diagrams.

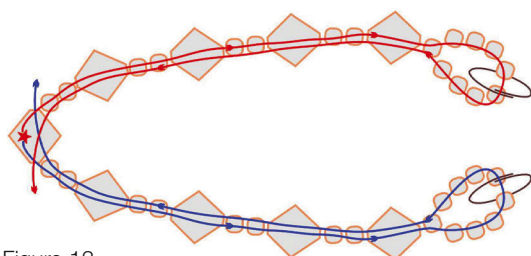


Figure 13.

**Step 14:** Using both threads, pass once more through the remaining beads in the sandal. Tie off the ends and trim. See figure 14.

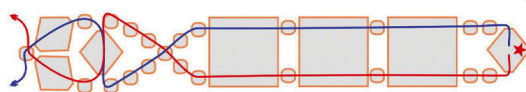



Figure 14.

**Step 15:** Attach the clasp and extension chain to the split rings. Repeat the instructions to make another sandal. 

## TOptip

- Hexagon studs are a great substitute for the pyramid studs.
- Use steps 3 to 9 to create a matching bracelet.



**SEEMORE**

Website: [www.beadybeadz.com](http://www.beadybeadz.com)







Lynda Pearce



# wirework from Wales

Lynda Pearce is a popular designer for *Bead and Jewellery* magazine and also a three-time British Bead Awards winner, so I thought it was about time we met her properly.

## Lynda, can you tell us a bit about your background and your current situation?

I was brought up in a quiet village in South Wales, where I still live now, with my partner, Jess, and our parrot but we are working toward the goal of a move to Vienna, Austria when the time is right. We are both self employed, which can be complicated to manage but also gives us a lot of freedom. My jewellery making is a big part of my self-employment as I conduct workshops for adults and children as well as selling pieces, stocking outlets and writing projects. I have started selling kits and supplies from my

website too. I also conduct workshops in other craft and theatre based subjects so things are never dull.

## How did you get into jewellery making – do you have any formal training?

When I started designing, there were no classes available in my area. I was working for a college in the community outreach department and they were trying to organise jewellery classes for a community venue. They asked me to plan some lessons for this as I had a lot of general craft experience so I started experimenting and planning

some designs that beginners would enjoy and be able to achieve in a fairly short space of time. The classes went ahead and were popular and successful, so technically, I started teaching before I had learned a lot myself. Beads are so addictive though, so it wasn't long before I had all the supplies and was trying out everything I could find to add to my skills. I love teaching jewellery making but don't take many classes myself, as I like to experiment and use media in unusual ways rather than be guided in a

**Above left:** Seahorse brooch.

**Above:** 'Morganna's Pride' won the wirework category in the 2013 British Bead Awards.

**Below:** "Celtic Flight" necklace, made with Amber.







certain direction with it. I can be kind of a control freak and like to find my own way. That said, I took a trial lesson in lamp work at a bead show and would love to do more of that. There are certain techniques where it's better and safer to let an expert take the lead.

**You have certainly tried a lot of different techniques and worked with a lot of materials, but is there anything that you feel is your particular speciality?**

I am probably best known for my wirework pieces and my bead animal designs, although I dabble in most areas of jewellery making as I believe that the more techniques you know, the more unusual and versatile your designs will be. I love wire especially because it has the potential to take on any shape and size to suit any design. The range of colours and finishes now available means that the possibilities are even more endless and the low cost of many wires means that you can afford to make a few mistakes while you practise something new. My favourite thing is to combine wire with other media to create different effects so my pieces often have beads or other embellishments incorporated in different ways. My current favourite combination is wirework with crystal clay, which I think is under-used and offers a lot of creative potential.

**Can you tell us a little bit about the kind of work that you make and your inspiration?**

I make finished jewellery and put together kits of some of my designs at the moment although I have made wirework components for others to use in their

**Above:** 'Peacock Feather' won wirework first prize and Best in Show at the 2014 British Bead Awards.

**Right:** A bunny from Lynda's beaded animal collection.

designs on occasion. It's been an exciting year for me so far, as a television costume designer has recently bought a lot of my pieces that were on display at a shop in the Gower. She especially loved (and bought) the gold hair piece that won the British Bead Awards wirework category in 2013. She plans to use the pieces for a series called 'The Royals' which is now being aired and stars Liz Hurley (who will be the wearer of my gold hair piece). I am looking forward to seeing Liz and the other cast wearing many of my pieces over the course of the series. I am looking into supplying and making more pieces to order for the media industry in the future.

I find it impossible to say where ideas come from. Anything and everything can inspire a new design from natural shapes, textures and colour to abstract concepts and geometric images. I have a preference for curves and flowing shapes with swirls and nature themes but don't always stick to that.

**I know you have created a lot of amazing designs for the British Bead Awards, but which pieces are your most proud of?**

I am proud of so many of my pieces but have a special affection for the pieces I have entered into competitions. My pieces for the British Bead Awards 2012, 2013 and 2014 have all won first place so are definitely amongst my favourite

wirework pieces. My absolute favourite is the gold floral hair piece from the 2013 awards, but the peacock feather head piece from last year also won 'best in show' so has to rank highly for that reason. Other favourite pieces include my dragonfly pendant, which was my first ever competition entry and winner, and a Swarovski crystal star necklace named 'Hooray for Hollywood' which reached the final of Fire Mountain Gems' Swarovski contest 2013 and is currently featured in the Fire Mountain Gems retail catalogues in the Swarovski pages. I also have a wirework piece (a purple and green floral necklace) in their 'metal jewellery' contest which is currently being judged. I also take pride in my selection of original beaded animals, which includes a sheep, bunny, penguin, the reindeer that featured as a project in this magazine before Christmas, and my most recent addition, a 'Nessie' inspired by my recent trip to Scotland. The silver and Amber neck piece I made recently is also a favourite...Oh, I don't know! Too much choice!

**You mentioned that you started out after a request to teach some jewellery making classes. How has your teaching evolved to the present time?**

I now teach regularly: I have an on-going class in my local area on a Tuesday and also teach wirework at The Little Gem bead shop in the Gower. I am a co-founder of Craft Academy Wales, so



along with four other talented crafters, we organise and conduct workshops in various kinds of jewellery, glass painting, polymer clay, wool crafts and all sorts of other creative activities. I love teaching and passing on different skills. Inspiring people to try something new and proving to them that they are capable gives me a lot of pleasure. I am always happy to organise a new workshop in any area if there is interest so if anyone would like a workshop in their area, feel free to get in touch.

**Our readers have been enjoying your projects in Bead and Jewellery for a while now, but have you done any other writing?**

I have in the past had the odd project article or design mention in other magazines and my crystal star design necklace is currently featured in the Fire Mountain Gems retail catalogue for jewellery makers. I have plans for a number of books including one for my beaded animal designs and one for wirework and crystal clay fusion. I have lots of ideas for others, so keep an eye out. I also have some video tutorials planned. So many ideas, so little time!

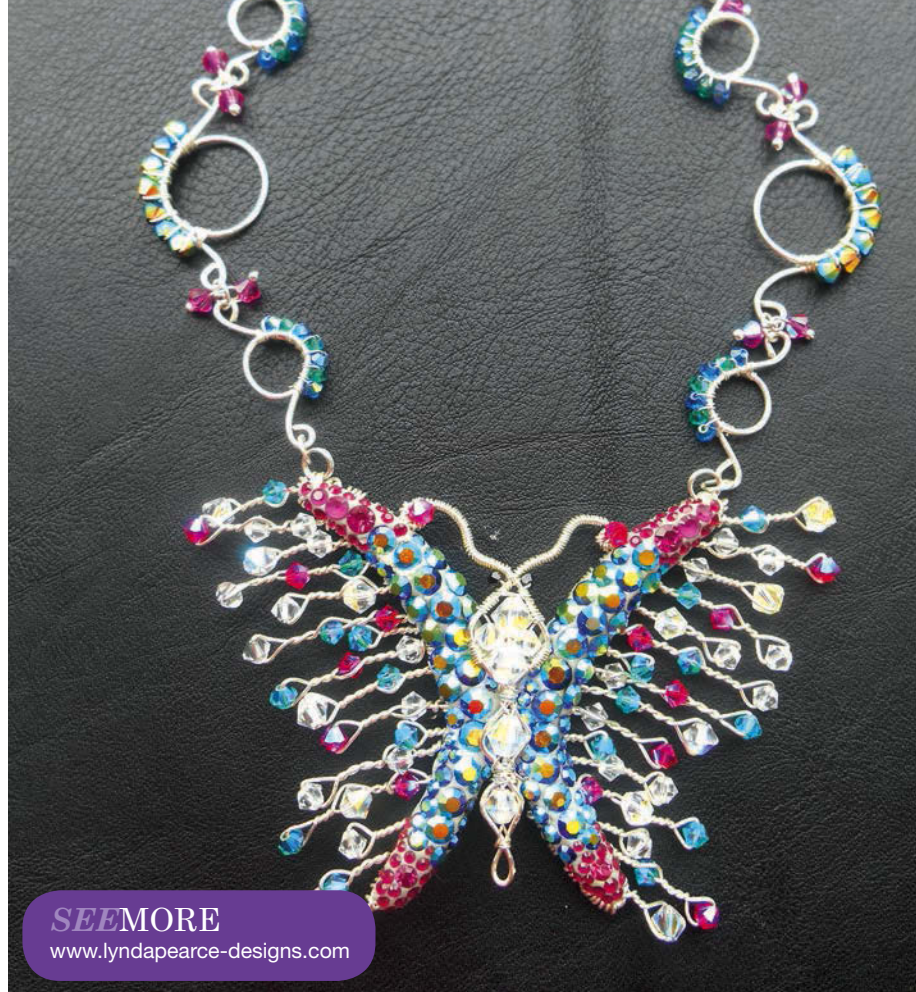
**All this work must keep you very busy, so do you have a dedicated studio at home?**

I don't have a dedicated workspace at the moment. I have a jeweller's bench in the corner of a room and a lot of lap trays to move around with me. My supplies are in every drawer and spare space available so there are always some nearby.

**What are you working on at the moment?**

I have just launched a new crafter's network. This is a website with chat, tips, tutorials, projects and galleries. I'm hoping to make it easy for people to find other crafters who share their passion and to create a place where people seeking handmade goods can meet makers. It can be found at [www.starfacemole.net](http://www.starfacemole.net).

**It sounds as though 2015 is already turning out to be a pretty exciting year for you, so do you have any other goals you would like to become a reality in the future?**



**SEEMORE**  
[www.lyndapearce-designs.com](http://www.lyndapearce-designs.com)

I would like to get some books out for sure. I'd also like to develop my skills and learn some new techniques. I have bought equipment for working with metal clay, resin, jewel enamel, sheet metal and a whole host of other things I haven't tried yet so I was thinking of starting a blog to document my progress, mistakes and successes to inspire others to have a go and to encourage myself to get these things out of the boxes! Although I am quite accomplished in some areas of jewellery making, I'm a complete novice in others so it should be a fun and entertaining journey.

**What do you view as your biggest accomplishments and challenges in all of this?**

Becoming and managing to stay self employed for the last seven years has




**Above:** Crystal Butterfly Necklace combines wirework and crystal clay.

**Below:** Rainbow Dragonfly.

definitely been a challenge, but managing to maintain it and even managing to do a bit of traveling is definitely an accomplishment. The plan to eventually move to Vienna is my current challenge and I'm looking forward to making it happen.

**Finally, do you have any thoughts or advice to share with aspiring jewellery designers?**

Everybody started off knowing nothing and making mistakes. Never write yourself off or think you're not good enough. If you want to do something, keep trying and try as many things as you can. You will find something you love and are great at.

Lynda, thank you so much for such an entertaining interview and some great advice to end with. We'll all be looking out for your hair-piece in 'The Royals' and hope that it will be the first of many theatrical designs for you and even more success to follow. 





# simply soft PENDANT

Surprise! Not only does this pendant have a hidden beaded bail, this bezel features the modified right-angle-weave technique! If you find RAW too tricky, do try this.

**Step 1:** On 5' (1.5m) of thread leave a 6" (2.5cm) tail, string on 4 (A) and tie a square knot with the tail. Pass through the first 2 (A). See figure 1.

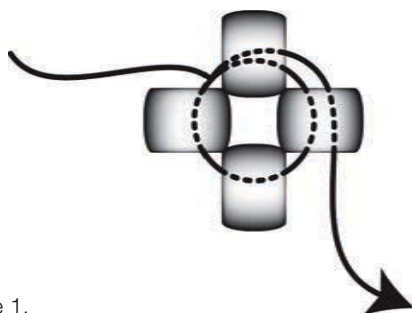


Figure 1.

**Step 2:** Add 4 (A), pass through the third (A) in the first section and the second (A) added in this step and pull tight. See figure 2.

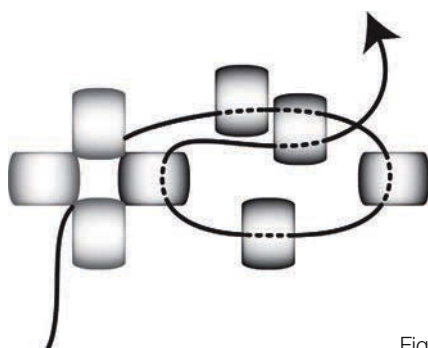
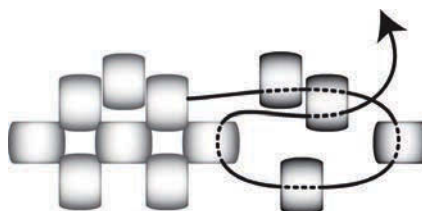


Figure 2.

**Step 3:** Add 4 (A), pass through the third (A) in the previous section, skip the first (A) added, and pass through the second (A). Pull tight. See figure 3.



**Step 4:** Repeat Step 3 until there are 27 sections (count the 11s along the bottom row).

**Step 5:** Join the two ends together by adding 2 (A), pass through the end bead from unit 1, add 1 (A) and pass through the end (A) from the last unit, as shown in figure 4.

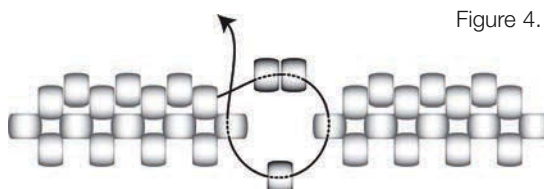


Figure 4.

## BEADstore

- 3g size 11° round seed beads, Miyuki, Matte Silver-Lined Dark Topaz (A)
- 1g size 15° round seed beads, Miyuki, Silver-Lined Dark Topaz (B)
- 28 x 4mm, Swarovski Bicones, Topaz AB (C)
- 1 x 24mm, LunaSoft Round Cabochon, Mango

## TOOLbox

- Black C-Lon thread – D or Fireline 8lb
- Beading needles, #12

## SUPPLYshop

- Charisma Beads ([www.charismabeads.co.uk](http://www.charismabeads.co.uk)) 1A Churchyard, Hitchin, Hertfordshire, SG5 1HR, Tel: 01462 454054.
- Hand-Dyed silk ribbon and boucle available at Stef Francis ([www.stef-francis.co.uk](http://www.stef-francis.co.uk)), Waverley, Higher Rocombe, Stoke in Teignhead, Newton Abbot, Devon, TQ12 4QL, Tel: 01803 323004
- Complete kits are available at [www.sdedesigns.com](http://www.sdedesigns.com).



## time&money

Make for approximately £20 and in over two hours



## DESIGNnote

• Though stringing materials are not a part of the project I have provided a source for the hand-dyed silk fibres used in the picture.

## COLOURwise

Aqua:

- 1pc, 24mm, LunaSoft Round Cabochon, Spearmint

- 28pcs, 4mm, Swarovski Bicones, Blue Zircon AB

- 3g, 11° round seed beads, Miyuki, Matte Silver-Lined Teal

- 1g, 15° round seed beads, Miyuki, Matte Silver-Lined Teal

Olive:

- 1pc, 24mm, LunaSoft Round Cabochon, Lime

- 28pcs, 4mm, Swarovski Bicones, Olivine AB

- 3g, 11° round seed beads, Miyuki, Matte Silver-Lined Olive

- 1g, 15° round seed beads, Miyuki, Silver-Lined Olive

Grey:

- 1pc, 24mm, LunaSoft Round Cabochon, Grey

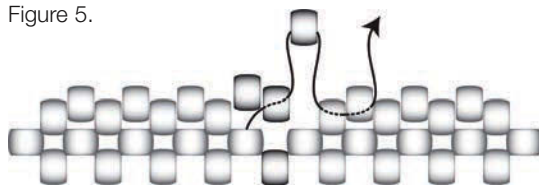
- 28pcs, 4mm, Swarovski Bicones, Crystal Silver Night

- 3g, 11° round seed beads, Miyuki, Opaque Black

- 1g, 15° round seed beads, Miyuki, Matte Silver-Lined Gray

**Step 6:** Skip the first (A) added in the previous step, add one (A) and pass through the next 2 (A) on the top row. See figure 5.

Figure 5.



**Step 7:** Pass through both rows (Top RAW row and first row of peyote) once to secure all the size 11 beads in place.

**Step 8:** Enclose the back of the bezel: Add 1 (B) between each (A) of the peyote row from step 6. Step up at the end of the row and then work two more rows of peyote using the (B) beads. See figure 6.



Figure 6.

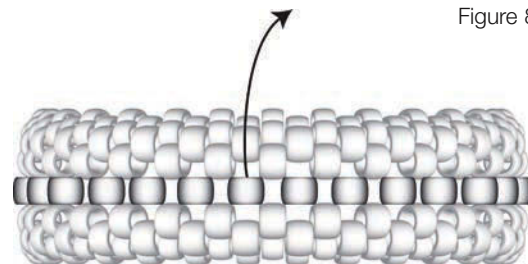
**Step 9:** Enclose the front of the bezel: insert the cabochon into the casing, back first, and weave down to exit from the other side of your RAW base (front of the stone) and stitch 1 Peyote row using the (A) beads and two rows using the (B) beads. Remember to step up at the end of each row. See figure 7.



Figure 7.

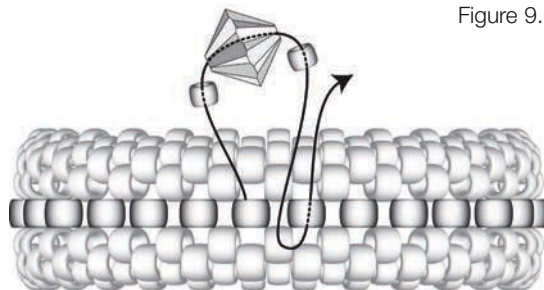
**Step 10:** Reposition the needle to a centre bead in the base RAW strip so that it exits a bead, moving from front to back, as shown in figure 8.

Figure 8.



**Step 11:** Add 1 (B), 1 (C), 1 (B) and pass through the next central (A), moving from front to back. Repeat around the entire edge. See figure 9.

Figure 9.



**Step 12:** When all the bicones are in place, reposition the needle so it exits an (A) in the first peyote row on the back.

**Step 13:** Begin the peyote stitch hidden bail by adding 1 (A) between three of the (A)s on the back as shown in figure 10.

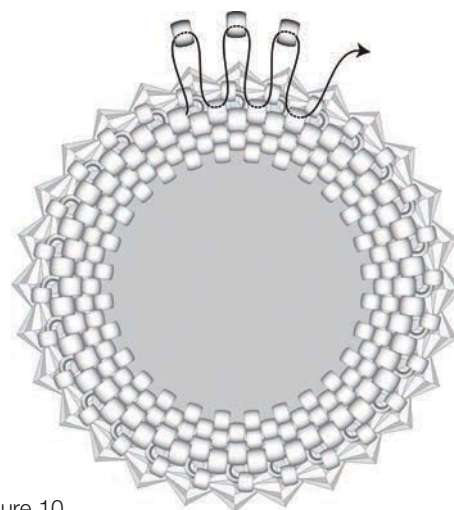


Figure 10.

**Step 14:** Add twelve rows of peyote stitch: eleven rows of (A) and one row of (B). See figure 11.



## TOPtip

- To prevent twisting the strip when joining the ends, hold each end in your non-dominant hand; one end between your thumb and first finger and the other end between your first and second finger. The middle of the strip should loop below your first finger.
- If you are making earrings to match, change the direction in Steps 10-11 to 'back to front' for the second earring so the earrings are mirror images of each other.
- The number of rows in the bail can be adjusted depending on the type of necklace used.

## BEADnerd

- MRAW adds the Top RAW row and the first row of peyote stitch all in one step eliminating the direction-change confusion.




Figure 11.

**Step 15:** Connect the last row of (B) beads to the (B) beads on the back of the bezel as shown in figure 12.



Figure 12.

**Step 16:** Reinforce the connection then finish off your working thread and tail thread. Your bezel is ready to wear. 

## SEEMORE

Website: [www.sdedesigns.com](http://www.sdedesigns.com)

## "Inspiration"

- Originally I created this pendant with a visible bail off the top, but when I was shopping at a National Bead Show and found the sweetest little sampler packets of various dyed silks I just had to revise the design to incorporate them!



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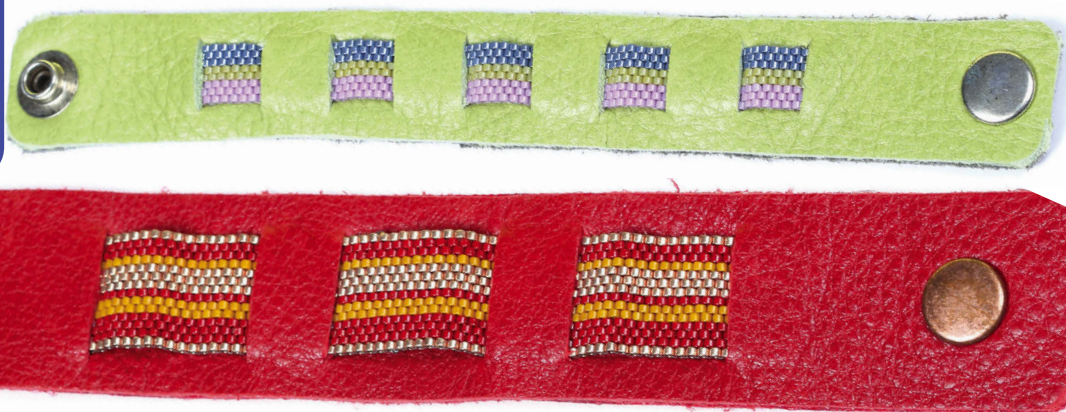
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Designed by  
Jo Barclay  
Loggie



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Opaque Galvanised  
Champagne (A)
- Tube of size 11/0  
Delicas: Duracoat  
Opaque JuJube (B)
- Tube of size 11/0  
Delicas: Duracoat  
Opaque Hawthorne  
(C)
- Fireline Beading  
Thread – Smoke  
colour
- Leather
- Snaps (Fasteners)
- Fabric glue and  
Hypo Cement
- Matching or  
contrasting ultra  
suede for the back

## TOOLbox

- Size 10 Needles
- Plastic kitchen  
cutting board
- Ruler
- Rotary cutter – ideal  
for making long,  
straight cuts
- Craft knife –  
precision cuts
- Rawhide mallet
- Rotary punch –  
used for punching  
holes in leather
- Snap setting tool/  
set – sets the  
fastening / clasp
- Masking tape and  
pen
- Strap end punch –  
for rounding your  
edges (optional)

## SUPPLYshop

- Spoilt Rotten  
Beads, Ely www.  
spoilrottenbeads.  
co.uk

# beaded leather LATTICE

Combine peyote stitch with leather to  
create a statement cuff

**Step 1:** Decide on a pattern using three  
colours – I used a stripe. You might want to  
use Peyote graph paper to chart your pattern.  
The stripe I used is charted in figure 1. You  
can vary your pattern, but make sure that the  
strip of beadwork is narrower than your piece  
of leather.

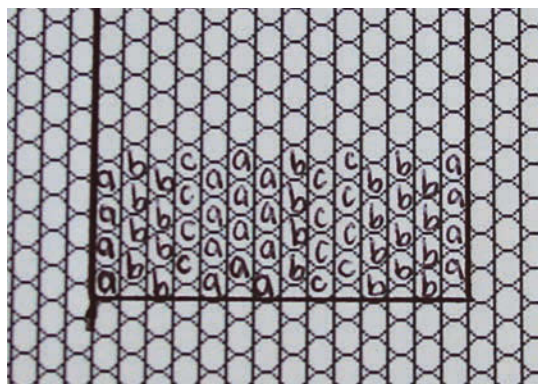


Figure 1.

**Step 2:** Using Even Count Peyote weave  
your pattern until you have a desirable length.  
This will depend on how much bead work you  
want on show, but 5.5" (14cm) is plenty for a  
bracelet. Full instructions for even count  
Peyote are available on the Spoilt Rotten  
Beads website in the patterns and beadwork  
area. Finish off all loose threads, weaving  
back through your work, knotting and  
dabbing with a drop of Hypo Cement, before  
trimming off excess threads. See figure 2.



Figure 2.

**Step 3:** Measure your leather cuff. You'll  
need to decide on length and width, allowing  
for an inch of overlap in the length, which will  
be enough for your snap fastening. This one  
is 8.25 inches long and 1.25 inches wide.  
Make small marks on the leather at your cut  
off points with a pen. See figure 3.



Figure 3.

**Step 4:** When cutting or marking your  
leather, it is advisable to work on something  
like a plastic kitchen cutting board, otherwise  
you will leave nasty marks on your table /  
work surface. Use a fair amount of pressure  
to keep your ruler in place, keep your fingers  
clear and slide the Rotary Cutter along the  
edge of your ruler. The blade will roll and, as  
long as you have used enough pressure you  
will get a fairly neat edge. See figure 4.



## "Inspiration"

• Having grown up in South Africa, I visit regularly and always spend time admiring the beadwork that the traditional African ladies - the Zulus from my part of the world - seem to be able to do so efficiently and beautifully...a lot of the time using peyote stitch to create the most exotic colour ways and patterns. I was also shown the different dimension that leather could bring to jewellery pieces by a very talented leather-work designer called Melissa Cable. I was blown away by the endless possibilities of combining my love of delicate, seed beadwork together with the chunky, boldness of leather and started to "play"!

## time&money

Make in three hours for less than £20

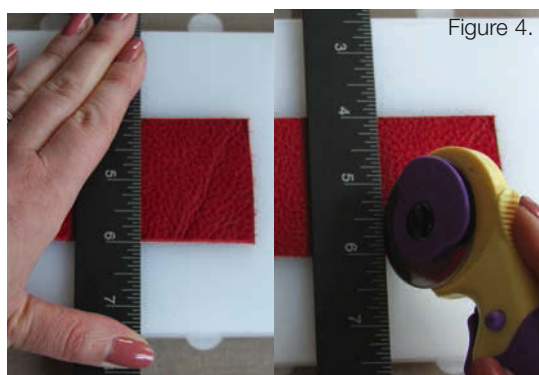


Figure 4.

**Step 5:** Carefully mark where to make the slits through which you are going to thread your beadwork. You will need to be accurate as you measure. Place a piece of masking tape on the back of your leather strip, leaving 1.25" of leather showing on either side of the tape. Each slit should be  $\frac{3}{4}$ " in length. Make the first slit 0.5" from the left hand edge of

your tape. Make the next slit 1" to the right along from your previous slit. Make the third slit 0.5" along to the right. The fourth slit should be 1" further to the right. The fifth slit should be another 0.5" along and the sixth slit should be 1" along. See figure 5.



Figure 5.

## COLOURwise

• This is a design that will allow you to really play with colour. The leather is available in a wide range of colours and patterns, so use this as a base from which to choose your bead colours.

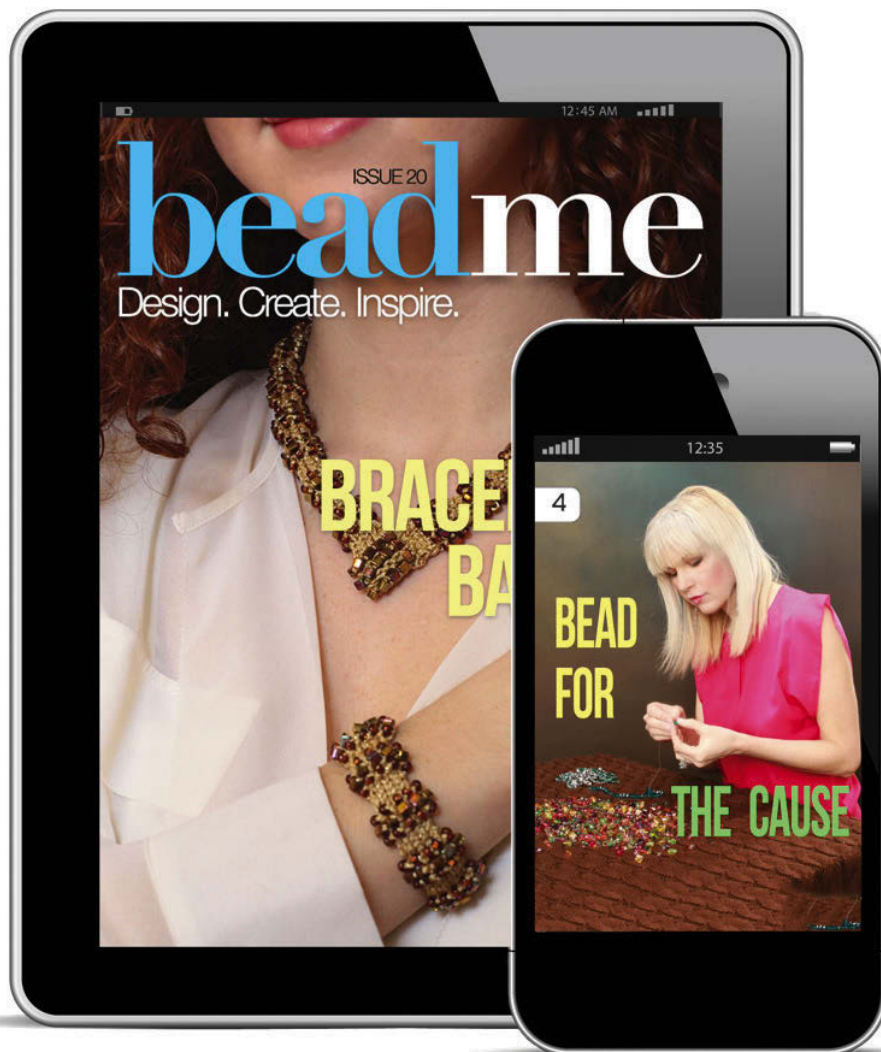
## TOptip

- If you run your finger along the edge of your cut, you can either gently pull at any loose bits sticking out or carefully snip them off with a sharp pair of scissors.
- The leather is a little stretchy and can therefore shift about when you're cutting it. If you place masking tape on the underside of leather – a) your cuts /slits will be far cleaner and b) you'll also have a surface to mark rather than marking directly onto the leather!



# beadme

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**Step 6:** Carefully use a ruler and craft knife to cut along the lines you have marked, cutting through the masking tape and leather. You want precise start and finish points to your slits. Once you have cut through all your markings, you can remove the masking tape. See figure 6.



**Step 7:** Weave your beadwork in and out through the slits. Using fabric glue, glue the two flapping ends of your beads to the underneath of your leather and leave to dry. See figure 7.



**Step 8:** Cut a piece of ultra suede to use as your backing. Being generous with your fabric glue, ensure that the glue reaches the extreme edges all the way around your ultra suede before sticking it to the underneath of your leather. Make sure all edges meet – trim off any excess when dry. See figure 8.



**Step 9:** Using a Rotary punch, puncture a hole at either end of your cuff. Each hole will accommodate one half of the snap fastening, so make sure you position the holes so that they will line up when you fasten the bracelet and make sure you select the right hole on the Rotary punch to accommodate the pin on the snap fastening. See figure 9.



**Step 10:** Take your snap fastening and make sure you can identify the two halves: each half will have the 'right' side of the snap (like the top and bottom of a popper, called a setter and an eyelet – shown at the top in figure 10) and the 'wrong' side which holds the snap in place through the leather. See figure 10.



**Step 11:** Place the 'right' side of your "snaps" setter fastening through the hole in your leather, then onto the metal support. Place the other half of this setting in place on top and, using a snap setting tool and your rawhide

## BEADnerd

- Peyote Stitch is used to describe beadwork done for ceremonial and religious purposes within the Native American Churches. It is also widely used in many traditional cultures in Africa to make symbolic headresses and jewellery.

mallet, secure it with a direct hit from your mallet onto the top of the tool – hitting as straight on as possible so as not to offset the fastening. See figure 11.



**Step 12:** Repeat on the other end with the other half of your "snaps" (the eyelet), ensuring that when you do the cuff up you have one end successfully fitting into the other. See figure 12.



## DESIGNnote

- Use basic bead-weaving to create the seed bead ornamentation. You will also have the opportunity to practise basic leather-cutting and to fit a snap fastener in this project.



**SEEMORE**

Website: [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)





Designed by  
Anna Lindell



# seashell

# PENDANT

Stitch this lovely seashell pendant using herringbone stitch. A matching set of earrings originally appeared in Bead Magazine issue 55.

## BEADstore

- 2g 15/0 rocaille seed beads (A) – Miyuki 15-600, Toho 15-51
- 2g 11/0 rocaille seed beads (B) – Miyuki 11-592, Toho 11-122
- 2g 8/0 rocaille seed beads (C) – Miyuki 8-592, Toho 8-122
- 2g 6/0 rocaille seed beads (D) – Miyuki 6-592, Toho 8-122
- 2g 11/0 cylinder seed beads (E) – Miyuki DB-985
- 3 x 4 mm soldered jumprings (F)
- 2g 3.4 mm drops (G) – Miyuki DPF-46

## TOOLbox

- 2m 4lb Fireline
- Needle: size 11
- Scissors
- Jumprings, chain and clasp

**Step 1:** On 2m of 4lb Fireline, add a beadstopper or a stop bead leaving a 10cm tail. The tail will only be used for fastening.

**Step 2:** Pick up 2 (A) and pass through the first (A) strung again, so that the beads snug up to each other. Pass through the second (A) again. See figure 1.

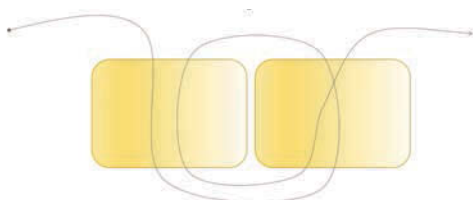


Figure 1.

**Step 3:** Pick up 1 (A). Pass through the previous (A) once more, and the (A) added in this Step. Repeat until you have added a total of 8 (A). See figure 2.



Figure 2.

**Step 4:** Pick up 2 (A). Pass down through the second-to-last (A), and up through the third-to-last (A). Continue working in herringbone throughout the row, until you have added a total of 8 (A). See figure 3.

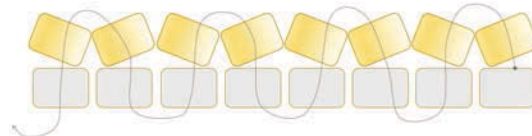


Figure 3.

**Step 5:** Pass the needle around the thread between the second and third (A) on the first row. Then pass back up through the first (A) on the first and second row. See figure 4.



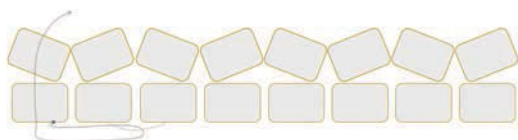


Figure 4.

**Step 6:** Work row 3 in herringbone by adding 2 (A) at a time. Step up by passing the needle around the thread between the last and second-to-last (A) on row 2, and then back up through the 2 (A) on the edge. See figure 5.

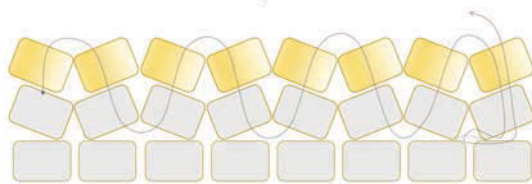


Figure 5.

**Step 7:** On row 4 you will start widening the seashell. Pick up 2 (A) and pass down through the second-to-last (A) on row 3. Pick up 1 (A), and pass up through the third-to-last (A). Repeat throughout the row, and Step up as in Step 6. See figure 6.

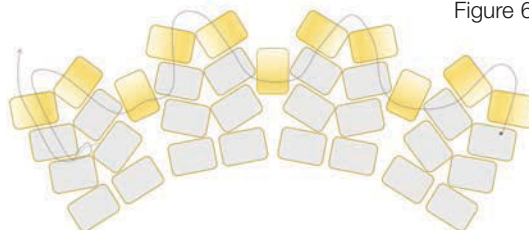


Figure 6.

### time & money

Make in about 4 hours and for under £15



### SUPPLYshop

• Halfpenny's ([www.halfpennys.co.uk](http://www.halfpennys.co.uk)) are a good source for Miyuki seed beads. Stitchncraft ([www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)) also stock Toho seed beads and Miyuki drops.



## TOptip

- Keep a tight thread tension when the ridges are starting to appear.
- Push the beads added on the downwards facing ridges below the upwards facing ridges from Step 17, making the ridges more visible.

**Step 8:** Pick up 2 (A) and pass down through the second (A). Pick up 1 (A) and pass through the (A) added between the herringbone stitches on row 4. Pick up 1 (A) and pass up through the first (A) on the next herringbone stitch. Repeat throughout the row and Step up. See figure 7.

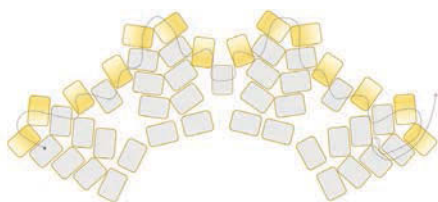


Figure 7.

**Step 9:** Pick up 2 (A) and pass down through the second-to-last (A). Pick up 1 (A) and pass through both (A) added between the herringbone stitches. Pick up 1 (A) and pass up through the first (A) on the next herringbone stitch. Repeat throughout the row and Step up. See figure 8.

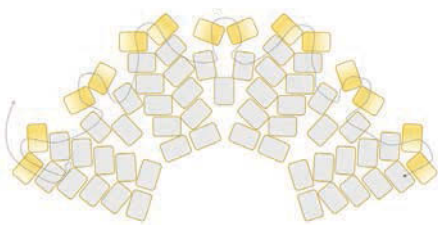


Figure 8.

**Step 10:** Work row 7 by adding 2 (A) on the first herringbone stitch, and 2 (B) on the second herringbone stitch. Continue altering the beads on every other stitch throughout the row, then Step up. See figure 9.



Figure 9.

**Step 11:** Work row 8 by alternating between every other 2 (A) and 2 (B) as in Step 10, then Step up. See figure 10.



Figure 10.

**Step 12:** On row 9 you will widen the ridges of the seashell. Pick up 2 (A) and pass down through the second (A). Pick up 1 (A) and pass up through the first (B) on the second ridge. Pick up 2 (B), pass down through the next (B), pick up 1 (A) and pass up through the next (A). Repeat along the row and Step up. See figure 11.



Figure 11.

**Step 13:** Work rows 10 and 11 by repeating Step 12. Keep a tight thread tension so that the ridges start to appear. The herringbone stitches with smaller beads should arch downwards, and the ones with larger beads should arch upwards.

**Step 14:** On rows 12 and 13, keep adding (A) as before but replace the (B) beads with (C) beads. Keep the thread tension tight, so that the ridges arches. See figure 12.



Figure 12.

**Step 15:** On row 14, switch from (A) to (B) between the herringbone stitches. When you have finished row 14, Step up as before. See figure 13.



Figure 13.

**Step 16:** On row 15, it is time to start decreasing the edges of the seashell. Pass through the first two (A). Pick up 1 (C), and pass through the next (C). Pick up 2 (D) and pass through the next (C). See figure 14.



Figure 14.

**Step 17:** Pick up 1 (B) and pass through the next (A) on the downwards facing ridge. Pick up 2 (B), pass through the next (A), and pick up 1 (B). Pass through the next (C) on the upwards facing ridge, pick up 2 (D), and pass through the next (C). See figure 15.



Figure 15.

**Step 18:** Repeat Step 17 once. Then pick up 1 (C), pass through the two (A) of the herringbone stitch on the edge, and Step up. See figure 16.



Figure 16.



**Step 19.** Pick up 1 (B), and pass through the next (A) and (C). Pick up 1 (C), and pass through the next 2 (D). Pick up 1 (B), pass through the next (B) on the downwards facing ridge. See figure 17.



Figure 17.

**Step 20:** Pick up 2 (C) and pass through the next (B). Pick up 1 (B), and pass through the next (D). Pick up 2 (D), pass through the next (D), pick up 1 (B), and pass through the next B on the downwards facing ridge. See figure 18.



Figure 18.

**Step 21:** Pick up 2 (C), pass through the next (B), pick up 1 (B) and pass through the next 2 (D). Pick up 1 (C), pass through the next (C) and first (A) of the herringbone stitch on the edge. Pick up 1 (B), pass through the next (A), and then Step up. See figure 19.



Figure 19.

**Step 22:** Pass through one (B) and pick up 2 (B). Pass through one (C) and 2 (D), and pick up 1 (B). Pass through one (C) on the downwards facing ridge, pick up 2 (D), and pass through the next (C). Pick up 1 (B), then pass through the first two (D) on the middle ridge. See figure 20.

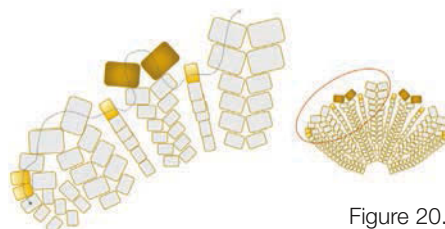


Figure 20.

**Step 23:** Pass through the second two (D) on the middle ridge. Pick up 1 (B), and pass through the next (C). Pick up 2 (D), pass through the next (C), and pick up 1 (B). Pass through 2 (D) and one (C), pick up 2 (B), and pass through the next (B). See figure 21.



Figure 21.

**Step 24:** Turn by passing the needle around the thread. Then pass through the following beads; 3 (B), 1 (C), 2 (D), 1 (C), 1 (B), 2 (D), 2 (D), 2 (D), 1 (C), 1 (B), 2 (D), 1 (C), 3 (B), 14 (A). See figure 22.

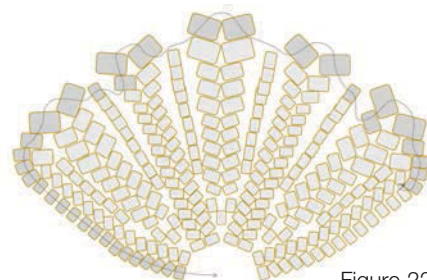


Figure 22.

Next you will stitch the seaweed around the seashell, using the coralling technique. You don't have to follow the pattern exactly - the following Steps are just an example, so you can use your own imagination.

## BEADnerd

- The coralling stitch is the same as in the earring pattern.



**Step 25:** Pick up 6 (E), 1 (F), 7 (E), 1 (G) and 1 (E). Pass back through the third to last (E) strung in this Step. See figure 23.

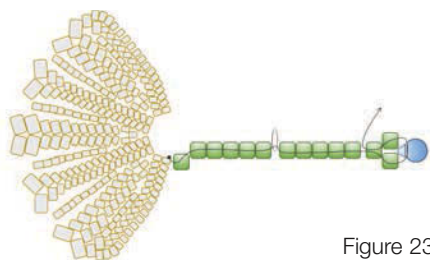


Figure 23.

**Step 26:** Pick up 5 (E), 1 (G) and 1 (E). Pass back through the third to last (E) strung in this Step. Then pass back through 8 (E), skip the soldered ring, and continue by passing back through 5 (E). Pick up 1 (E), pass back through the (A) on the seashell, and through the adjoining (A). See figure 24.

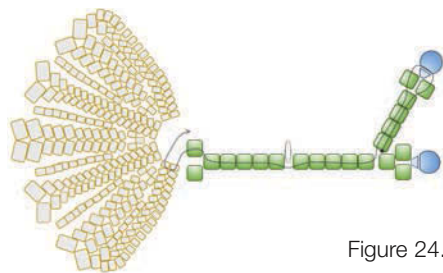


Figure 24.

**Step 27:** Pass through 6 (E) and the soldered ring. Then pass back through the last (E) you just passed. Pick up 14 (E), 1 (G) and 1 (E), then pass back through the third to last (E) and the following 4 (E). Pick up 3 (E), 1 (G) and 1 (E). Pass back through the third to last (E) and the following 7 (E). See figure 25.

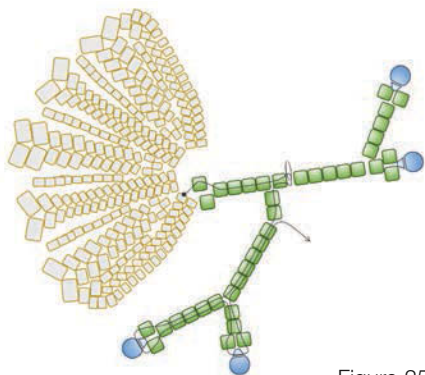


Figure 25.



**SEEMORE**

Website: [www.tigerguld.com](http://www.tigerguld.com)

**Step 28:** Pick up 7 (E), 1 (G) and 1 (E). Pass back through the third to last (E) and the following 2 (E). Pick up 8 (E), 1 (G) and 1 (E). Pass back through the third to last (E) and the following 4 (E). Pick up 4 (E), 1 (G) and 1 (E). Pass back through the third to last (E) and the following 2 (E). See figure 26.

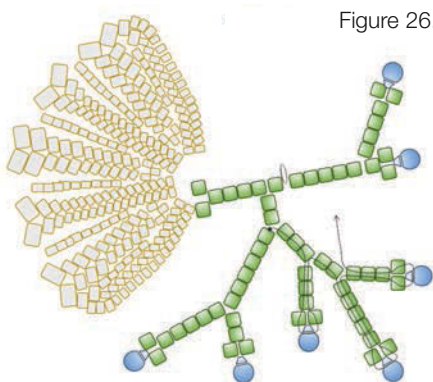


Figure 26.

**Step 29:** Follow the thread path in figure 27, through the seaweed and the second (A) from the corner of the seashell. Pass through next adjoining (A). See figure 27.

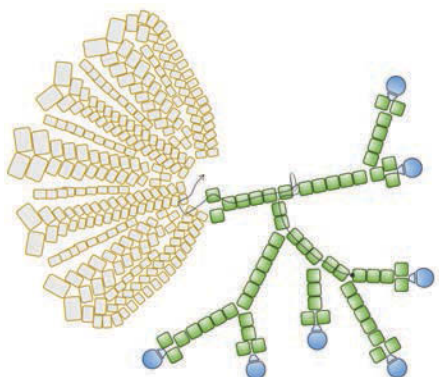


Figure 27.

**Step 30:** Pass through the adjoining (A) beads until you reach the other side of the seashell. Repeat Steps 25 – 29 to stitch a second set of seaweed. When you return from the seaweed the last time, pass through the (A) on the edge of the seashell. See figure 28.

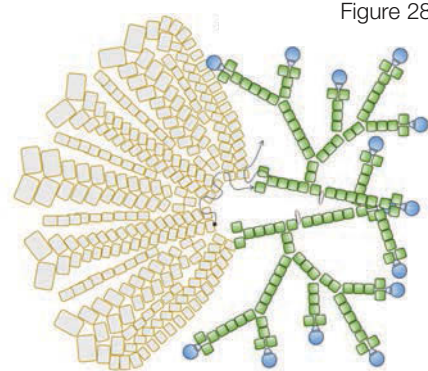


Figure 28.

**Step 31:** Pass through the adjoining (A) beads again to the middle of the seashell. Pick up 2 (E), 1 (G) and 1 (E), and pass back through the first (E) added in this Step. Then pass through the adjoining (A) beads to the tail thread, and finish the threads. See figure 29.

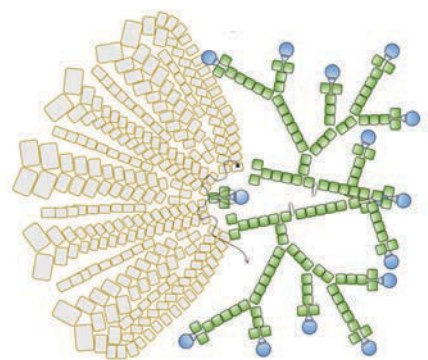



Figure 29.

**Step 32:** Attach an open jumping through both soldered jumpings and a chain. All done – your pendant is ready to wear! 

### "Inspiration"

- In spring 2013, I made a pair of seashell earrings for a Swedish bead contest. I wrote the pattern for the earrings for Bead Magazine issue 55, and this summer I'm adding a pendant to the set.





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Designed by  
Shona Bevan



# crystal panes BRACELET

Indulge your sparkly side with this chic right angle weave bracelet embellished with clusters of crystal bicones.

## BEADstore

- 8g size 11/0 Toho 1204 Marbled Opaque Light Blue/Amethyst (A)
- 6g size 11/0 Toho 455 Gold-Lustred Pale Wisteria (B)
- 2g size 15/0 Toho PF557 Permanent Finish Galvanized Starlight (C)
- 156x 3mm SWAROVSKI ELEMENTS Bicone (#5328) in Light Sapphire AB2X (D)
- 4x 5mm jump ring
- 2x push button clasp

## TOOLbox

- 6lb Fireline
- Beading needle size 12
- Scissors or thread burner
- 2 pairs flat-nose pliers for attaching jump rings

## SUPPLYshop

- Toho seed beads available from [www.dimarca-online.com/](http://www.dimarca-online.com/) or [www.robins-beads.co.uk/](http://www.robins-beads.co.uk/)
- SWAROVSKI ELEMENTS 3mm bicones available from [www.stitchncraft.co.uk/](http://www.stitchncraft.co.uk/) or [www.boundlessbeads.co.uk/](http://www.boundlessbeads.co.uk/)
- Push button clasps and jump rings available from [www.beadtime.co.uk/](http://www.beadtime.co.uk/) or [www.spoiltrottenbeads.co.uk/](http://www.spoiltrottenbeads.co.uk/)

## Overview

You will start by beading a base layer of flat right angle weave then embellish it with crystals before adding a final border and attaching your clasps.

## The base layer

Alternating between Spacer Rows and Window Rows make a piece of flat right angle weave that fits around your wrist minus approx. 1cm (0.5"). Make sure you start and end with a Spacer Row.

## The spacer row

**Step 1:** Using a comfortable length of thread, pick up 4(B) and pass through all the beads again to form a RAW unit then pass through one more bead. See figure 1.

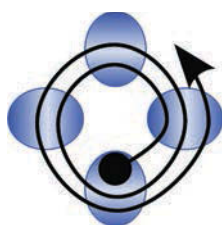


Figure 1.

**Step 2:** Pick up 4(A), 1(B), 4(A) and pass through the bead you started from, moving in the same direction as before, then pass through the first 4(A) and 1(B) just added. See figure 2.

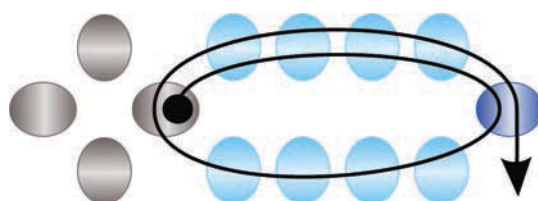


Figure 2.

**Step 3:** Pick up 3(B) and pass through the bead you started from in the same direction as before, then pass through the first two (B) beads just added. See figure 3.

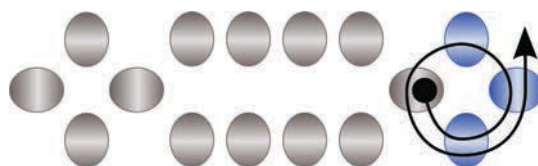


Figure 3.



The image shows three wide, rectangular beaded bracelets laid out on a light-colored, textured surface. The bracelet on the left is made of purple beads with small, clear, faceted crystals interspersed. The middle bracelet is made of orange beads with similar clear crystals. The bracelet on the right is made of blue beads with small, clear, faceted crystals. In the background, there is a clear glass jar with a copper-colored lid. In the foreground, there is a clear glass bottle with a silver cap and a label that says "ROMAN".

### "Inspiration"

- I'm a big fan of all crystals but one of my absolute favourites has to be Light Sapphire AB2X. I wanted a simple, wearable piece of jewellery that would show off these beauties in a way that would jazz up a pair of jeans just as well as a more glamorous outfit.

#### time&money

Make in around  
six hours and  
for under £20







## DESIGNnote

- For a different look use 4mm bicones and increase the beadcount in the base layer to use six beads per unit instead of four.

## BEADnerd

- Toho beads have slightly larger holes so they're great for projects like this where you have many thread passes through the beads.

## TOptip

- Make a sampler square of four windows to experiment with colour placement and practice keeping your tension nice and even.
- Resist the temptation to add the crystals as you go; the overall tension of the piece is much more consistent if you work the whole base first then add the crystals.

**Step 4:** Repeat Steps 2 and 3 twice more to complete the row then position your thread to come out of a (B) bead on the 'long' edge of the row. See figure 4.

Note: After the first Spacer Row you will only need to add part of the RAW unit because one edge is already there as part of the Window Row!



Figure 4.

### The window row

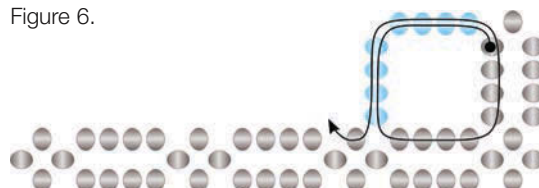
**Step 5:** Pick up 4(A), 1(B), 4(A) and pass through the (B) bead you started from, moving in the same direction as before then pass through the first 4(A) added in this step. See figure 5.

Figure 5.



**Step 6:** Pick up 8(A) and pass through the adjacent 4(A) in Row 1 and 4(A) of the previous unit to make a square, then pass again through the 8(A) added in this step and 1(B) of the next unit in Row 1. See figure 6.

Figure 6.



**Step 7:** Repeat steps 5 and 6 until you have completed the row then position your thread to come out of a (B) bead ready to add the next row. See figure 7.

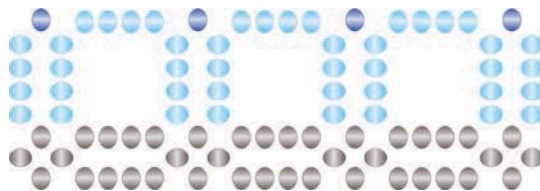


Figure 7.

### The embellishment layer

**Step 8:** With your thread coming out of the corner bead of a large unit in the first Window Row pick up 1(D), 1(C), 1(D) and pass through the 4(A) of this side and the 4(A) of the next side of the unit. See figure 8.

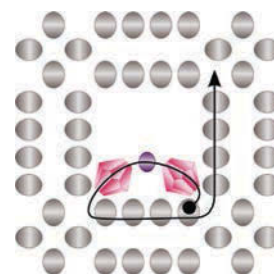


Figure 8.

**Step 9:** Pick up 1(D), 1(C) and pass through the first bicone added in the previous step then pass through the 4(A) of this side and the 4(A) of the next side of the unit. See figure 9.

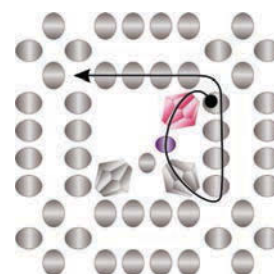


Figure 9.

**Step 10:** Pick up 1(D), 1(C) and pass through the bicone added in the previous step then pass through the 4(A) of this side and the 4(A) of the next side of the unit. See figure 10.

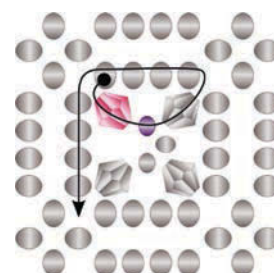


Figure 10.





**Step 11:** Pass through the nearest bicone then pick up 1(C) and pass through the bicone from the previous step then pass through the 4(A) of this side and the 4(A) of the next side of the unit. See figure 11.

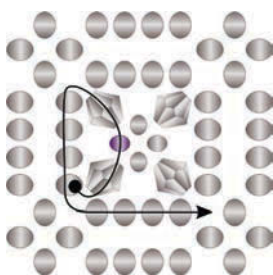


Figure 11.

**Step 12:** Pass through the nearest bicone then weave through the 4(C) beads at the centre of the embellishment twice to secure them in place. Weave through the beadwork to position yourself ready to embellish the next unit. See figure 12.

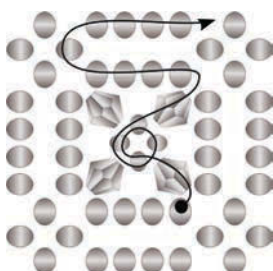


Figure 12.

**Step 13:** Repeat steps 8-12 until all the large units on your bracelet have been embellished.

#### Adding the border and clasps

**Step 14:** Weave around the edge of your base layer using (B) beads to add the same size units as the Spacer Row to make a border. When you reach each short end of your bracelet add two loops as described in steps 15-16, then continue with the rest of your border.

**Step 15:** With your thread coming out of the edge (B) bead in a small unit on your border pick up 4(B) and pass through the bead you started from in the same direction as before then pass through the first (B) added in this step. See figure 13.

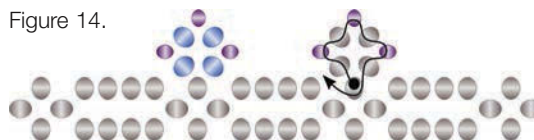



Figure 13.



**Step 16:** Pick up 1(C) and pass through the next (B) bead, repeat twice more, then pass through the (B) bead in the border and repeat the thread path to secure before continuing. Pass through the next four beads in the base layer and then repeat steps 15-16 to add the second loop. Then continue on to complete your border. See figure 14.

Figure 14.



**Step 17:** Attach the clasps to the loops on your bracelet with jump rings. 

#### COLOURwise

- Turn this into a crystal stash-buster project by choosing neutral seed beads for your base layer then create a rainbow with all those crystals you have left over from other projects.

- I love the subtle contrast of using matte and shiny beads in the same colour for the base layer but why not try adding more contrast and incorporating a pattern into the base?

**SEEMORE**

Website: [www.shonabevan.com](http://www.shonabevan.com)





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## Saturday, October 17



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or call the Bead & Jewellery office on + 44 (0) 1903 331044



# workshops

Looking for Workshops/Classes in your area?

## BRISTOL

### Bristol

All Seasons Bracelet with SWAROVSKI ELEMENTS beads, £45 including all beads and materials.

**Shiney Company - 0117 3009800**  
[www.shineyrocks.co.uk](http://www.shineyrocks.co.uk)

## CAMBRIDGESHIRE

### Peterborough

Introduction to wirework - £20. Level 1 Coiling gismo - £20. See website for other courses.

**Riverside Beads - 01778 346810 / 01778 380238 / 07904 032411** [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)

## CORNWALL

### Hayle

Seed bead workshops, peyote, brick, RAW, loom work, regular weekly classes, catering for beginners and improvers in a relaxed and friendly atmosphere. Please telephone to book.

**G J Beads - 01736 751070** [www.gjbeads.co.uk](http://www.gjbeads.co.uk)

### Helland

Regular courses in Metal Clay, Silverworking, Beading & Wirework, Polymer Clay, Glass and other craft subjects. Private tuition available.

**Cornwall School of Art, Craft and Jewellery - Tel: 01208 264155** or check website for details. [www.csacj.co.uk/](http://www.csacj.co.uk/)

## DORSET

### Christchurch

Various workshops throughout 2014. Beginners, Beadweaving, Kumihimo and Wirework. With Graham Halls, Jennifer Airs and Jane Halls. Courses run from January to October.

**C J Beaders - 01425 279992** [www.cjbeaders.co.uk](http://www.cjbeaders.co.uk)

### Semley

Our new workshop programme for 2014 is now available. Encompassing many different techniques for beginners through to advanced. See website for details.

**Stitchncraft Beads - 01747 830666**  
[www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)

## EAST SUSSEX

### Eastbourne

At the Eastbourne Bead Company we offer workshops in Beading, Wirework, Chainmaille, P M C, Bead embroidery, Lampworking and Tiara making, day and evening classes.

**The Eastbourne Bead Company - 01323 647409**  
[www.theeastbournebeadcompany.co.uk](http://www.theeastbournebeadcompany.co.uk)

For details on how to be included in our Workshops/Classes listing, contact Maria on 01903 884988 or email [maria@ashdown.co.uk](mailto:maria@ashdown.co.uk)

## GLOUCESTERSHIRE

### Wotton-under-Edge

Come and join us for Beads and Banter every Thursday morning 10 am to 12 noon or the first Tuesday of each month 6.30 to 8.30 pm. We also hold a wide variety of workshops for all ages, including children. Phone or see the website for details and photos.

**Tanzee Designs 01453 520 000**  
[www.Tanzeedesigns.co.uk](http://www.Tanzeedesigns.co.uk)

## HAMPSHIRE

### Basingstoke

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

**Contact: Oak Tree Crafts Ltd, 0121 342 1370**  
or at [www.oaktreecrafts.com](http://www.oaktreecrafts.com)

## ISLE OF WIGHT

### Ventnor

We offer a variety of classes for beginners and intermediate levels in bead jewellery and chain-maille making on most Tuesday evenings 7pm – 9pm.

**Purple Moon Beads - 01983 852473**  
[www.purplemoon-beads.co.uk](http://www.purplemoon-beads.co.uk)

## KENT

### Birchington

We have a choice of six beading classes a week and we also run specialist workshops.

**Thanet Beads & Beading Classes - 07877873370.**  
[www.patricia beads.co.uk](http://www.patricia beads.co.uk)

### Folkestone

Regular bead-weaving workshops run by Lin Shields.  
**07766 531158. linshields@talktalk.net**

### Medway

Workshops with Chloe Ménage on 20 June, £15 & £20 plus cost of kit.

[www.medwaybeaders.co.uk](http://www.medwaybeaders.co.uk)

### Sevenoaks

We hold workshops 4 times a week, basic stringing or beadweaving. Check website for details, program changes monthly.

**Beads Amore - 01689 857715** [www.beadsamore.co.uk](http://www.beadsamore.co.uk)

## LANCASHIRE

### Accrington

Beadweaving workshops with projects ideal for new beaders. All materials provided. Ring or check our website for full details.

**Halfpenney's - 01254 236049** [www.halfpenney.co.uk](http://www.halfpenney.co.uk)

### Preston

Regular classes ranging from beadweaving, stringing, wire work, knotting and macrame. Check website for details.

**Beads Forever - Tel: 01772 745049**  
[www.beadsforever.co.uk](http://www.beadsforever.co.uk)

## Manchester

Weekly Classes From £15, ranging from complete beginners to advanced, they include Tiara making, bead weaving, wire work, Russian Peyote stitch, and many more.

**The Bead Shop - 0161 833 9950**  
[www.jewellerymaking-classes.co.uk](http://www.jewellerymaking-classes.co.uk)

## NORFOLK

### Hackford

Workshops, childrens' parties and jewellery making classes available in store. See website for details

**Raggle Taggle Beads - 01953 851734**  
<http://www.raggletagglebeads.co.uk>

### Harleston

Variety of classes available from beginners (£8 including materials) and seed beading to birthday parties and school holiday workshops. Please see website for current list.

**Sparkle & Flair - 01379 855491**  
[www.sparkleandflair.co.uk](http://www.sparkleandflair.co.uk)

## STAFFORSHIRE

### Lichfield

Beginners, Beginners Plus, Creating with Wire, Christmas Decorations and Stocking Fillers are just some of the courses taught by our experienced and enthusiastic tutors. See the website for full details and current availability.

**The Spellbound Bead Co - 01543 417650**  
[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)

## SUFFOLK

### Long Melford

Various classes and workshops to tempt the beginner into jewellery making, as well as courses for the more advanced beader.

**The Bead Boutique - 01787 464909**  
[www.thebeadboutique.co.uk](http://www.thebeadboutique.co.uk)

## SURREY

### Esher

The perfect opportunity to try your hand at that technique you've been desperate to learn. With a fantastic selection of taster classes you have plenty to choose from, plus a limited number of mini masterclasses.

**The Big Bead Show - + 44 (0) 1903 331044**  
[www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk)

### Woking

Fun, friendly classes for all levels of experience in a wide variety of jewellery making techniques. Individual and customised tuition, jewellery making parties and metal clay firing service available.

**Surrey Jewellery School - 07896 727798**  
[www.surreyjewelleryschool.com](http://www.surreyjewelleryschool.com)

## WEST MIDLANDS

### Hampton-in-Arden, Nr Solihull

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

**Contact: Oak Tree Crafts Ltd, 0121 342 1370**  
or at [www.oaktreecrafts.com](http://www.oaktreecrafts.com)

## WALES

### Cardiff

We aim to teach all abilities with projects to suit the latest trends. Book with us for two hours at a time convenient for yourself.

**SHIMA BEADS - 02920 569693**  
[www.shimabeads.co.uk](http://www.shimabeads.co.uk)



# Readers' CHALLENGE

Every issue we ask you to send in your themed creations. This time the challenge inspiration was 'Holidays and Travel'. Take a look at what these clever readers came up with.



## Kate Bainbridge - Worcestershire

These earrings were made using the following charms: USA and flip flops for travel, animal coloured beads (zebra and leopard design) for safari, a fish and a dolphin charm for the sea and a deckchair for relaxation. These charms and beads have been added to pink, blue, lilac, bronze and silver chain and wire. I hope I have managed to capture the adventure and all the joys of being on holiday no matter what type or where in the world you go.



## Carol Paris - Aberdeenshire

I have been dipping my toe in the water of mixed media bead embroidery pieces. In this one I played around with a seaside theme using batik, bead embroidery, silk fibres, ribbon, shells and a metal fish bead. The piece was inspired by an ATC tutorial by Nancy Dale.



## Marina Garbo - Italy

Thank you to Marina for this lovely pendant. It was made with Miyuki Delicas and inspired by Marina's dream holiday - a trip on a sailing boat.

## challenge themes

ISSUE	THEME	DEADLINE
65	Your recent makes	26th June 2015
66	Winter Sparkle	31st August 2015
67	Mixing it Up	30th September 2015

You can email photos to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) Please add the challenge theme in the subject line.

## The Spellbound Bead Company

This issue, each featured entry wins a fabulous Mycaenae bracelet kit from The Spellbound Bead Co.  
47 Tamworth Street, Lichfield, Staffordshire  
WS13 6JW. 01543 417650  
[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



## The GREAT BRITISH BEAD OFF

Don't forget to enter and vote in this fabulous bead competition!

We've been seeing some wonderful entries come in for our competition celebrating National Beading Week. Entries close at midnight on 24th July, so you might just have time to squeeze in something! Then on 25th July voting opens, so please pop over and vote for your favourite entries and also share the word. We want as many people as possible to be enjoying the beading talent out there during the celebratory beading week. Remember, the winning entries will be featuring in next issue. For all the details and your chance to vote, visit [www.beadmagazine.co.uk](http://www.beadmagazine.co.uk)



# *It's Show Time!*

In the next issue of Bead and Jewellery, we're going to be looking forward to the Big Bead Show. We will have the low-down on workshops at the show, plus a fabulous range of projects from past British Bead Award winners and some of your favourite shop owners and teachers from the show. Whether you're still trying to hold onto summer or looking forward to Autumn, you will find plenty to inspire you!

**ON SALE**  
**Sept 9**

## **CLAIM YOUR FREE BIG BEAD SHOW TICKET**

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We're giving away one adult late entry ticket to the October 17 2015 Big Bead Show to every reader.

Simply visit our website [www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk) and click on the FREE TICKET button. We'll then email you your free adult ticket, valid only for entry after 12 noon.

Code to enter: **beadingcrazy**

See page 70 for full show details





# Quad-raw-PHENIA

## BEADstore

- 18g black quad beads (Q)
- 12g size 11 seed beads Toho, no 55 (A)
- 3g size 11 seed beads Toho metallic PF 565 (B)
- 8 x 4mm pearls

## TOOLbox

- Fireline or equivalent thread
- Sharp scissors
- Size 10/12 beading needle

## SUPPLYshop

- [www.beadbybead.co.uk](http://www.beadbybead.co.uk)

Create this pretty necklace and earring set using right angle weave and peyote. It showcases the Quad beads to perfection.

### Pendant

**Step 1:** \*Using about 2 feet of thread and leaving a tail thread long enough to add a centre bead, pick up 1(A) and 1(Q) a total of 8 times. Tie the working thread and tail thread in a double knot to form your beads into a circle. Go through the first and second beads so you will be exiting a (Q), keeping an even, tight tension throughout. See figure 1.



Figure 1.

**Step 2:** Pick up 3(A) and go through the next (Q). Repeat this seven more times around the circle to complete the row. Step up through the first and second (A) so your thread will be exiting from the top bead in the first picot. See figure 2.



Figure 2.

**Step 3:** Add 1(Q), 1(A), 1(Q), 1(A), 1(Q) and pass through the top bead of the next picot. Repeat this all around the circle, then step up through the first (Q) in your first stitch. See figure 3.

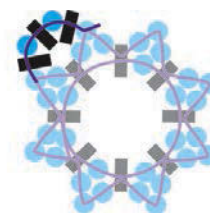


Figure 3.

**Step 4:** Pick up 2(B) 1(A), 2(B) and go through the last (Q) in this set of beads. Pass through the first (Q) in the next set of beads from step 3. Repeat seven more times to finish the circle.\* See figure 4.

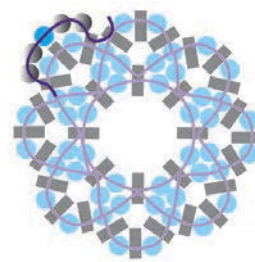


Figure 4.

## time&money

Make in approx.  
5 hours for  
under £20.









## COLOURwise

- Experiment with different colour combinations; choose maybe soft summer colours or rich vibrant autumn ones; mattes and metallics go particularly well together.

## TOptip

- Try using 4mm fire polished crystals instead of pearls.
- You can create earrings by using the clasp instructions and adding the ear wire with 2(B) beads on either side.
- Follow the instructions for the clasp from \*\* to \*\*, then add the earring finding.
- For a different look to your earrings, you could add a drop bead, dagger or even fringing.

**Step 5:** Pass through the first set of beads from step 3 until you are exiting from the second (A) ie this will be the bead immediately after your middle (Q). Pick up 2(A), 1(B), 2(A) and pass through the central (A), (Q), (A) of the next set of beads from step 3. See figure 5. The picot you have just added will sit across the middle of your picots from step 4. Use the same technique to add seven more picots to complete the circle. Pass through the first two picots again to secure, then end the working thread.

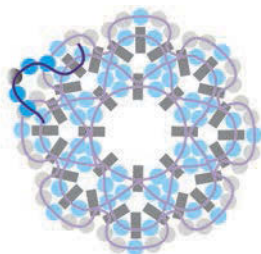


Figure 5.

**Step 6:** Using the tail thread, add a 4mm pearl in the centre and finish the thread securely. See figure 6.

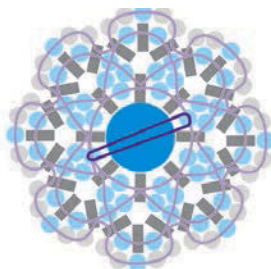


Figure 6.

**Step 7:** Make a second ring by following steps 1-4 from \* to \*, then step 6 to add the central pearl. Position the second ring above the first, making sure the picots are correctly aligned. The beads added in step 5 should sit in the centre of the two rings. Sew through the middle (Q) beads to join the two rings together. See figure 7.



Figure 7.

## Necklace

**Step 8:** On a comfortable length of thread pick up 1(A) and 1(Q) four times. Use a double knot to tie these beads into a ring. Sew through all the beads again to secure, then through the first (A) and (Q). See figure 8.



Figure 8.

**Step 9:** \*Pick up 1(A) and 1(Q) three times then 1(A). Sew back through the (Q) you just exited in the opposite direction (right angle weave) and through the next (A), (Q), (A) and (Q). \* Continue from \* to \* until you have the desired length of chain. Pass through the next (A).

**Step 10:** You are now going to work back along the long edge of your chain to add a picot. Pick up 2(A), 1(B) and 2(A) and pass through the (A) on the other side of your (Q) bead and the (A) before the next (Q). Repeat this along the entire length and finish the working thread. See figure 9.

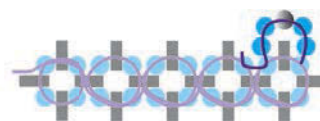


Figure 9.

**Step 11:** To attach the pendant to the necklace, exit a top picot (B bead) on the middle row of the pendant. Go through the middle (B) bead of the necklace, through the next 3(A), the Q and back down the following 3(A) and (B). Go through the (B) of the pendant. Weave through the beads again to reinforce the join, then end the thread securely. See figure 10.







Figure 10.

## Clasp

**Step 12:** \*\*Using 18" (45cm) of thread follow steps 1 and 2 for the pendant, but in step 2, add 1(A), 1(B), 1(A) instead of 3(A)s. Finish exiting a top (B) bead. Use the tail thread to add a pearl to the centre. Put this ring to one side and make a second identical ring. Join the two rings together via the top picot beads, using the same technique that you used to join the two halves of the pendant.\*\* See figure 11.

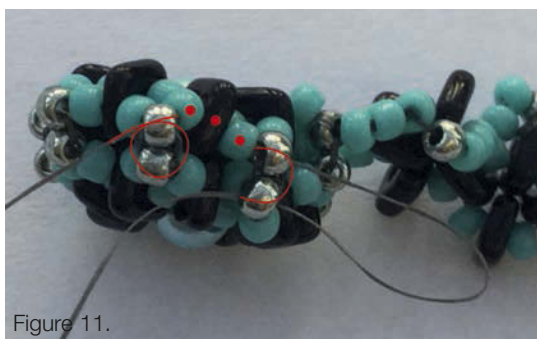


Figure 11.

**Step 13:** Pick up 2(A) pass through the 3(A) at one end of the necklace, then the (Q) and 1(A) on the necklace. Add 2(A) and pass through the second picot (B) bead on the clasp. Pass on through the (A), (Q), (A) between the picots and into the picot (B). Go through all these beads again to reinforce and hold the clasp secure. Finish off the thread. See figure 12.

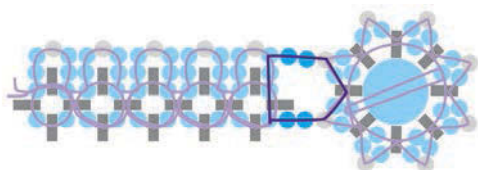


Figure 12.



## BEADnerd

- Europe's earliest known beadwork comes from a 13th century tomb in Spain, complete with blue glass beads, seed pearls and coral beads.

**Step 14:** Return to the other end of the necklace. With a new thread, go through the (A), (Q) and 3(A). Pick up 24 or 26(A) - some beads vary in size, so you will need to check how many beads will fit around your clasp. Pass back through the (A), (Q) and 3(A) on the necklace. Pick up 1(A) and go through the next bead, pick up 1(A), miss a bead and go through the following bead (peyote) all the way round keeping a tight tension. Go through all the beads again to reinforce and end the thread. See figure 13. ~

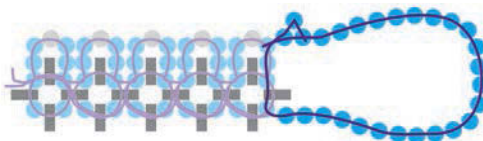


Figure 13.



## DESIGNnote

- The pendant has a chunky, 3D effect and could alternatively be used with a plain rope or chain. The necklace shown is 16.5" long.

## "Inspiration"

- Patty McCourt challenged me to design a piece of jewellery using Quad beads. This set was the result and I chose these colours to match a favourite top.





Designed by  
Amanda  
Pickstock



# Renaissance SPARKLE

## BEADstore

- Size 11° MIYUKI seed beads (A)
- 20g Superduos (B)
- Size 8° MIYUKI seed beads (C)
- 128 x 4mm SWAROVSKI® ELEMENTS Xilion beads (for a finished length 18") (D)
- 1 x SWAROVSKI® ELEMENTS Crystal Button
- 6lb Fireline

For the alternative quick projects, you will also need the following:

- Chain or cord to complete the pendant
- 5mm split rings
- 2 x Fish hook ear wires

## TOOLbox

- Beading needle Size 10/12
- Scissors
- Round nose pliers

## SUPPLYshop

• Shiny Company,  
14 Sandy Park Road,  
Brislington, Bristol,  
BS4 3PE. Tel: 0117  
3009800 or visit  
[www.shineyrocks.co.uk](http://www.shineyrocks.co.uk)

Bead opulent ovals with SuperDuos and dazzling swarovski elements to create this statement piece in under 5 hours!

### Large Motif

**Step 1:** With 1m of Fireline, \*pick up 1 (A) and 1 (B)\* repeat from \* to \* a further 11 times, so you should end up with 12 of each bead. Leave an 8" tail and sew through all the beads again to form a circle. When the tail thread meets the working thread, tie a double overhand knot then end the tail thread.

**Step 2:** Sew through the inside hole of the next Duo and step up through the outside edge hole of the same Duo. The thread will drag up the side of the Duo and you will change sewing direction. See figure 1.

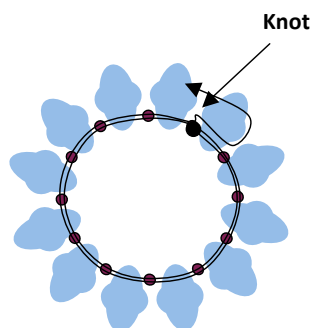


Figure 1.

**Step 3:** Pick up 2 (B) and sew into the outside edge hole of the next (B). Repeat this twice more. Pick up 1 (B) and sew through the next (B) three times. Repeat this entire sequence to complete your circle. Sew

through the inside hole of the first (B) added in this round, then step up through this (B) to change the direction of sewing. See figure 2.

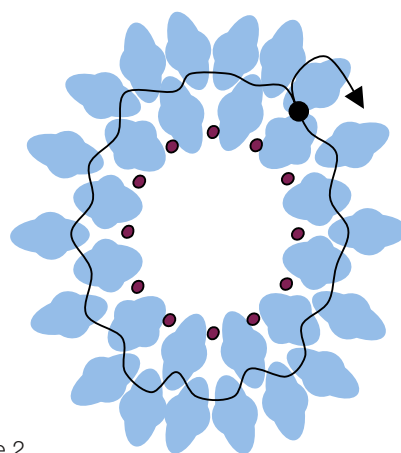


Figure 2.

## COLOURwise

• You can really use your imagination with the colours for this project. The samples that were photographed have been made in the following colour schemes:

All beadwork version

- Size 11° MIYUKI Metallic Dark Bronze, Size 8° MIYUKI Dyed Opaque Turquoise, SuperDuos in Hematite, 4mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Light Metallic Gold AB2x

Version 2

- Size 11° MIYUKI Gray Ceylon, Size 8° MIYUKI Opaque Black, SuperDuos in Crystal Bronze Aluminium, 4mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Jet





### "Inspiration"

• SuperDuo beads lend themselves so well to circular motifs (of which I have designed a few), so I decided my mission was to create an oval motif and a piece of statement jewellery that didn't cost the earth to make or take days to complete. It looks more complicated than it actually is and certainly turns heads when worn!

#### time&money

Complete in  
around 5 hours,  
under £20





## TOptip

- Test the holes on your SuperDuos! A duo with a blocked hole can be very inconvenient, so check each bead. You can either spend a little time putting the needle through the holes before you begin, or do what I like to do is the "double stab" when I am beading. I push the needle through one hole and if that is successful, I push it through the second hole and use the bead, discarding any with blocked holes.
- Don't drag your Fireline along the edges of crystals! Fireline is a very strong, high quality beading thread, however, if you drag the thread against the hole of some beads it wears the thread thin and reduces its lifespan. Try and pull in the same direction as the bead hole rather than at an angle when tightening your tension!
- Solid Size 11° seed bead colours and Superduo's lend themselves to this design. It gives more clarity to the shape of the Motif.

**Step 4:** \*Pick up 1 (C) and sew into the outside hole of the next (B). Repeat this three more times. Pick up 1 (A) and sew into the outside hole of the next (B). Repeat once. Pick up 1 (B) and sew into the outside hole of the next (B). Pick up 1 (A) and sew into the next (B), then repeat.\* Repeat from \* to \* and step up by passing through the first (C) you added in this round. See figure 3.

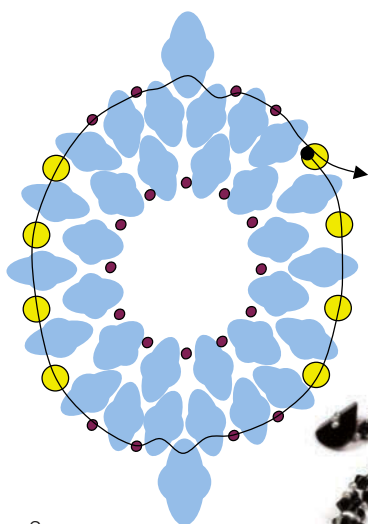


Figure 3.

**Step 5:** Exiting a (C), pick up 5 (A) and sew into the next (C), forming a picot over the (B). Repeat this twice more.

Pick up 5 (A) and sew into the next (A) forming a picot. \*Pick up 3 (A), 1 (D) and 1 (A), miss the next (A), and sew into the following (A) that sits directly before the single (B) bead. Sew through the outside hole of this single (B). Pick up 1 (A), 1 (D) and 3 (A), miss the next (A) and sew through the following (A)\*. Pick up 5 (A) and sew into the next (C) four times. Pick up 5 (A) and sew into the next (A). Repeat from \* to \*. Pick up 5 (A) and sew into the next (C). See figure 4.

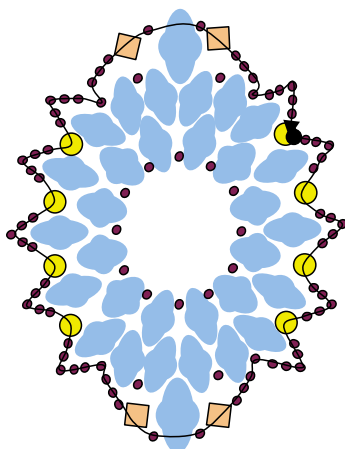


Figure 4.

**Step 6:** NOTE: Keep the tension firm on this round to pull in the sides. Sew through the first 3 (A) added in the previous round, so that you are at the point of the picot. Pick up 1 (D) and sew into the point of the next picot. Repeat this twice more. Pick up (D) and sew through the bead directly before the next (D), through the (D) and the next (A). Pick up 3 (A) and sew into the next (A) to make a small picot over the top of the (B) bead. Sew through the next (A), (D) (A). Pick up 1 (D) and sew into the point of the next picot a total of

five times. Pick up 1 (D) and sew into the (A) directly before the next (D), on through the (D) and the next (A). Pick up 3 (A) and sew into the next (A) on the other side of the (B) to make a picot over the (B). Pick up 1 (D) and sew into the next (A) twice. Sew around the outside edge again to tighten the tension, following the path of the thread and half-hitch knot in several places to hold the tension. End the working thread. See figure 5.

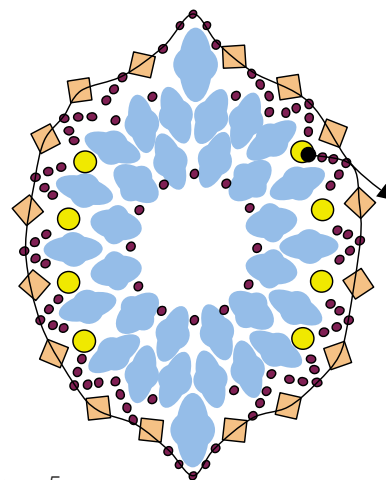


Figure 5.

## Motif 2

**Step 7:** Repeat Steps 1 and 2 of the large Motif, but begin Step 1 by alternating 1 (A) and 1 (B) ten times in total to create the circle. See figure 6.

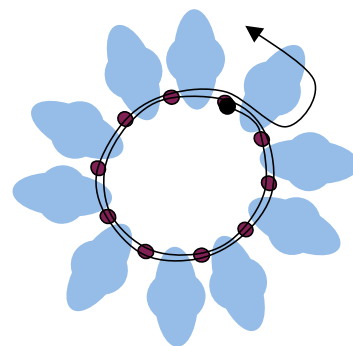


Figure 6.

**Step 8:** Pick up 2 (B) and sew into the outside edge hole of the next (B) three times. Pick up 1 (B) and sew through the next (B), twice. Repeat this entire pattern to finish the row. Sew through the inside hole of the first (B) added in this round, then step up through this (B) to change the direction of sewing. See figure 7.





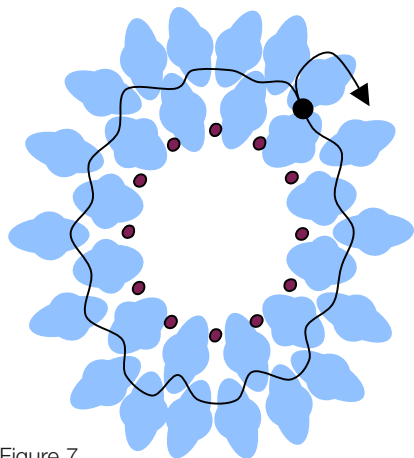


Figure 7.

**Step 9:** \*Pick up 1 (C) and sew into the outside hole of the next (B) three times. Pick up 1 (A) and sew into the outside hole of the next (B), twice. Pick up 1 (B) and sew into the outside hole of the next (B). Pick up 1 (A) and sew into the outside hole of the next (B), twice\*. Repeat from \* to \*. Sew through the first (C) you added in this round. See figure 8.

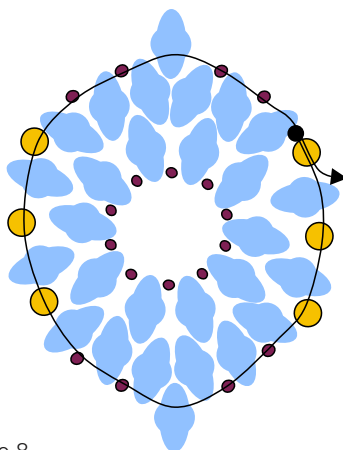


Figure 8.

**Step 10:** Pick up 3 (A) and sew into the next (C) to make a picot, then repeat. \*Pick up 3 (A) and sew into the next (A). Pick up 3 (A), 1 (D), 1 (A) and sew into the outside hole of the single (B). Pick up 1 (A), 1 (D), 3 (A), miss the next (A) and sew into the following (A)\*. Pick up 3 (A) and sew into the next (C) three times. Repeat from \* to \*. Pick up 3 (A) and sew into the next (C) and step up through the next 2 (A) to reach the point of the picot. Do not end the working thread as you will use this to join your motifs together. See figure 9.

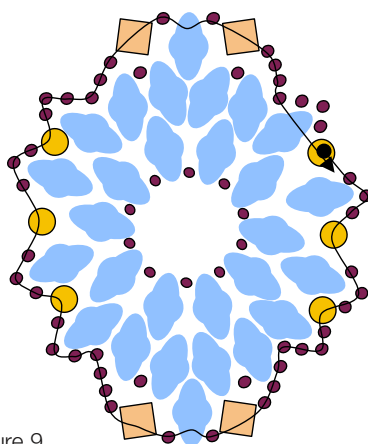


Figure 9.

**Step 11:** Repeat steps 7-10 to make a second Motif 2.

**Step 12:** You will now join Motif 2 to the Large Motif. Working on Motif 2, pick up 1 (A), 1 (D), 1 (B), 1 (D), 1 (A), then join through the (A) on the large motif that is marked by the red dotted arrow in figure 10. Pass on through the next (D) and (A) shown in figure 10. Pick up 1 (A), 1 (D) and then sew through the other hole of the (B) you previously added in this step. Pick up 1 (D) and 1 (A), make sure that the motifs are sitting the correct way round, and sew down through the point of the picot above the one where you exited at the beginning of this step. Following the path of the thread, sew through the next (A), (C) and 2 (A), then around all the joining beads again to tighten your tension and secure the beads. End the threads. See figure 10.

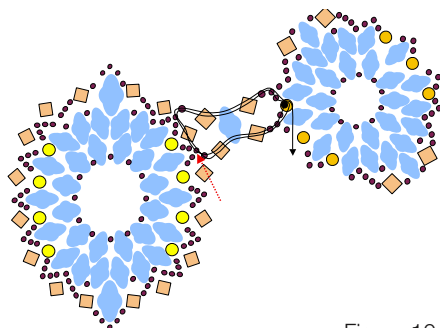


Figure 10.

**Step 13:** Repeat step 12 to join the second Motif 2 to the other side of the large motif, so that it mirrors the first motif 2.

### Motif 3

**Step 14:** Repeat Steps 1 and 2 of Motif 2, but begin Step 1 by alternating 1 (A) and 1 (B) eight times.

**Step 15:** Pick up 2 (B) and sew into the outside edge hole of the next (B), three times. Pick up 1 (B) and sew through the next (B). Repeat this sequence again to complete the row and step up as you did for the other motifs.

**Step 16:** \*Pick up 1 (C) and sew into the outside hole of the next (B), twice. Pick up 1 (A) and sew into the outside hole of the next (B). Pick up 1 (B) and sew into the outside hole of the next (B). Pick up 1 (A) and sew into the outside hole of the next (B), twice\*. Repeat from \* to \*, then sew through the first (C) you added in this round.

**Step 17:** Pick up 3 (A) and sew into the next (C) to make a picot. Pick up 3 (A) and sew into the next (A). Pick up 3 (A), 1 (D), 1 (A) and sew into the outside hole of the single (B). Pick up 1 (A), 1 (D), 3 (A), miss the next (A) and sew into the following (A). Pick up 3 (A) and sew into the next (C), twice. Repeat from \* to \*. Pick up 3 (A) and sew into the next (C). Step up through the next 2 (A) to reach the point of the picot and leave the working thread.

**Step 18:** Follow steps 14-17 to make another Motif 3, then set this aside.

**Step 19:** You will now join Motif 3 to Motif 2. Working on Motif 3, pick up 1 (A), 1 (D), 1 (B), 1 (D), 1 (A). Pass through the (A) at the point of the second picot down on motif 2, moving upwards, then pass on through the (A), (C), 2(A). Pick up 1 (A), 1 (D) and then sew through the other hole of the (B) you previously picked up in this step. Pick up 1 (D), 1 (A), make sure that the motifs are



## DESIGNnote

- Each motif is made individually and connected together. Why not try making one large Motif and several 'Motif 2' and link them together to create a matching bracelet?

sitting the correct way and sew through the point of the next picot on Motif 3, moving downwards to join the two motifs. Reinforce the thread path as you did when you joined the previous motifs and end your threads.

**Step 20:** Repeat Step 19 to join the second Motif 3 to the left side of Motif 2. End the threads.

### Making the chain

**Step 21:** Thread a needle on each end of 1.5m of Fireline. Sew from the top down, through the point of the top picot on the outside edge of Motif 3. Pick up 2 (C) and sew through the point of the next picot. Centre the thread through these beads. You will be working in two-needle RAW.

**Step 22:** Pick up 1 (A), 1 (D) on each end of the thread. Pick up 1 (B), so that each thread passes through one hole on the bead. Pick up 1 (D), 1 (A) on each thread. Pick up 2 (C) on one thread and pass your other thread through these two beads\*. See figure 11. Repeat from \* to \* until you have reached your desired length.

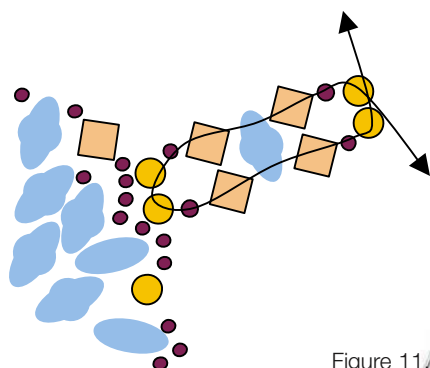


Figure 11.

**Step 23:** Finish by cross weaving through the 2 (C). Pick up 3 (A) and

sew through one of the holes in a crystal button, pick up 2 or 3 (A) (depending on the size of the button you select) and sew back down through the other hole in the button. Pick up 3 (A) and sew into the other side of the 2 (C). Sew around all the beads again to secure them. Use the remaining threads to weave back through your work to strengthen it and finish the ends with half hitch knots.

**Step 24:** Repeat Steps 21 and 22 for the other side of the necklace. When you reach the correct length, finish by cross-weaving through 2 (C), then pick up enough (A) to create a loop that joins to the 2 (C) and is big enough to fit your button through. Sew around the loop a few times to secure and weave the remaining threads back through the work and finish as you did on the other side.

### Alternative Quick Project Pendant and earrings

Follow the steps to make the large motif and make the following changes:

When you add one of the picots on the top of the single Superduo beads at one end, pick up 5 (A) instead of 3 (A) and thread a 5/6mm split ring over the (A)s before you secure the picot. Thread a chain or cord through the split ring to complete your pendant design.

### Earrings

Follow the steps for either motif two or motif three and make the following changes:

**Step 1:** Sew around the outside of the motif until you exit the (A) to the left hand side of the single (B), pick up 3 (A) and sew into the next (A) to create a small picot over the (B).

**Step 2:** Sew around the outside of the Motif, following the path of the thread, until you reach (A) before the single (B) at the bottom. Make another picot in the same way as you did in step 1.

**Step 3:** Open the loop on the bottom of the fish hook ear wire by inserting the tip of the round nose pliers into the loop and rolling it open. Hook into one of the new picots and roll the hook closed.

**Step 4:** Repeat Steps 1 – 3 for the other earring. 

## BEADnerd

- Did you know that the SWAROVSKI® Xilion bead replaced the Bicone several years ago to distinguish the SWAROVSKI® product from poor imitations? The Xilion has an extra facet too! This gives it even more SWAROVSKI® WOW factor.

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# designcorner

## WORKING WITH NEW MATERIALS

Take a new bead shape and discover how to design with it.

Following on in the new mini-series looking at how to design with a different bead or different material, this issue we will be looking at Kheops beads. I know that not everyone is a fan of the new bead shapes that are hitting the market at the moment. I have a lot of sympathy with this view. When I opened my first packet of Superduos a couple of years ago I thought I would never come to love them. I didn't know what to do with them and I found the two holes more frustrating than fun: unless I stuck to very basic shapes or created convoluted thread paths, I seemed to end up with thread showing and that really annoyed me. It is fair to say that my brain was well and truly stuck in Delica and Rocaille mode where I could create safely! However, I persevered, largely because the different shapes and textures of all these new beads fascinated me. Eventually my head began to find ways to incorporate the new beads, but I was a very long time waiting for that 'lightbulb' moment in which these beads became my friends. Now that I feel much more kindly disposed to the new shapes, I thought I would share some of my experiences with you.

Firstly, that 'lightbulb' moment: I think I had grown so used to being able to create literally anything from just rocailles or Delicas that I wanted to be able to do the same with the shaped beads. The thing with our traditional seed beads is that the basic techniques (RAW, Peyote, Herringbone, Brick stitch etc) will allow us to create something that is

two-dimensional or three-dimensional, full of colour and pattern using just the basic beads. I feel I was certainly in this mindset, looking at what was possible with just Superduos to start with. Well, the thing is, the new shaped beads may be a different variety of 'seed bead', but the shapes and multiple holes mean that they work most successfully when they are mixed with other beads. So, yes, if you try to make a basic herringbone strip with Superduos alone, you will end up with visible thread along your outer edges as you move from one hole to another. However, if you use tiny seed beads to cover that thread, you open yourself up to the potential of a beautiful seed bead edging around the beautiful texture that Superduos create in Herringbone stitch. This was my personal 'lightbulb' moment: the realisation that these new shapes are all about adding an interesting texture or pattern to a design made in

combination with other seed beads, not so much about creating a design all by themselves.

So, how does all of this relate to Kheops beads? Well, the first answer to that is in fact another question: what are Kheops beads? They are two-holed beads, but they are triangle shaped and the two holes are placed parallel to one another through the bead. This means that one side of the triangle – call it the base – has two holes in it and the other two sides each have one hole. Hopefully you can see this in figure 1.



Figure 1.

**Below:** Keeping it simple bracelet.





The triangle shape immediately leads to lots of interesting design possibilities if you are dreaming up a plan for a new project. You can line the beads up in a row, as I did in figure 2. Or they can be treated like slices of a pie to create a circle or part of a circle (see figure 3).



Figure 2.

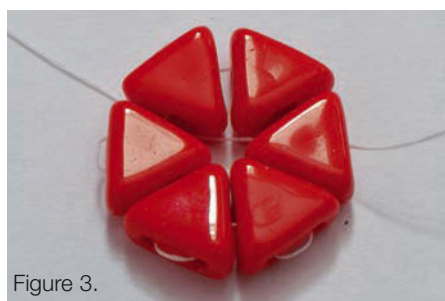


Figure 3.

Or you can create blocks by tessellating them. Either use a pack of Kheops beads to play with different arrangements, or try doodling with triangles and you will come up with lots of different options. Make a note of all

**Below:** Kheops ring.

**Right:** Kheops earring.



*Having worked out how to thread through the beads and join them in different ways, I moved on to start designing.*

these ideas, so you can come back to them later.

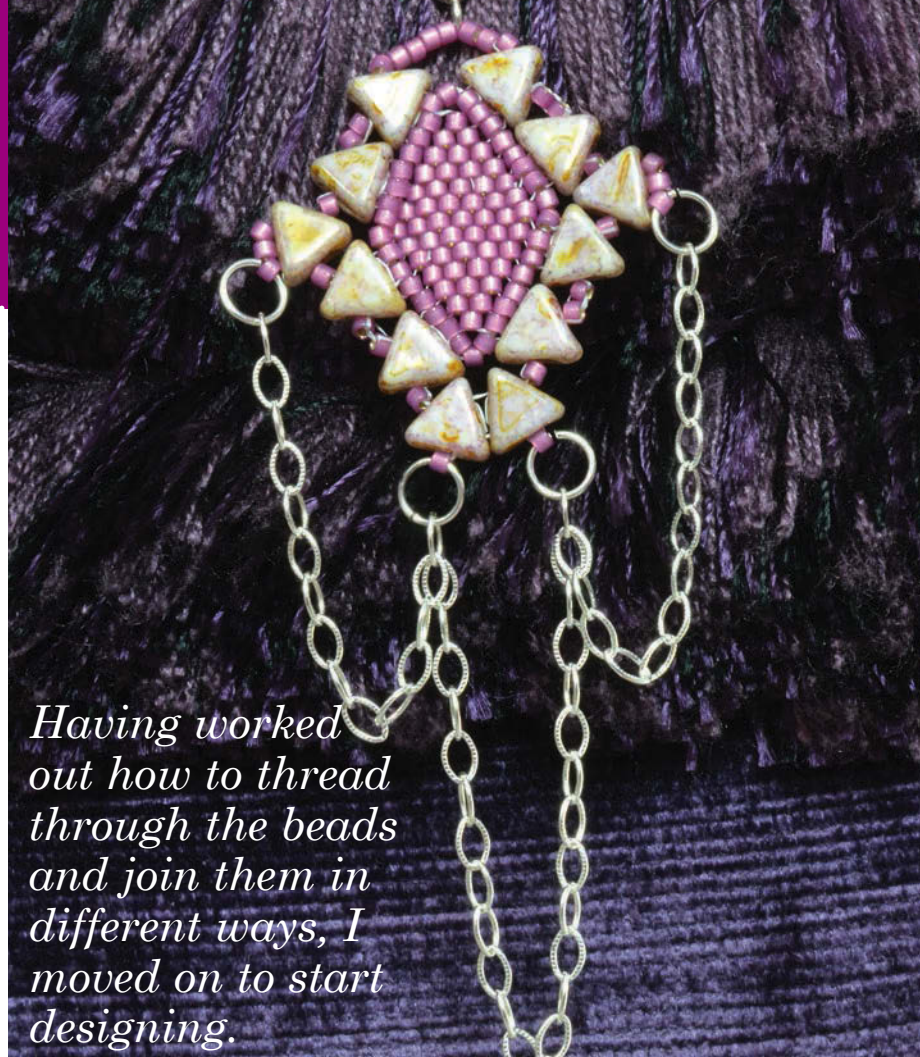
The next problem I found is the same issue that you will face whenever you start working with a new bead shape. How does the thread path work? It was all very well having these ideas for arranging my triangles, but how could I translate that to a practical design? I

tend to do a lot of designing in my head. This works very well for 'traditional' seed beads as I have a good understanding of the thread path for the basic stitches and

I know how Delicas or rocailles behave. I have discovered that this is next to impossible for the shaped beads. As soon as you bring multiple holes and pronounced shapes into the

equation, picturing how the beads will behave is really hard. So I had to just take some scrap thread and my Kheops beads and try joining them in different shapes to see what happened. How did they sit relative to one another? Where did I end up with thread showing which I would need to disguise? All these questions helped to start formulating practical ideas for working with Kheops. This exercise also helped me to get used to the thread path: I kept finding myself wanting to move across the tip of the triangle, as if moving from one single hole to the other single hole. This was impossible as the holes through the bead were in that vertical position, so I found this tricky to do intuitively at first. Remember, it takes your brain a while to get used to working in a new fashion. Everyone also works differently, so you may find Kheops very intuitive to work with, but struggle with another shape.

Having worked out how to thread through the beads and join them in different ways, I moved on to start designing. I started very simply with my 'Keeping it Simple' bracelet in which I just tried to join Kheops into a straight





## Over to you!

Try your own Kheops experiments and please let us know the results! Email photos of your projects or the story about your design journey to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) for a chance to see your work in *Bead and Jewellery Magazine*.

line. The texture and shape of the beads lends a great deal of interest to this very simple design. I then moved on to working out how to create wider 'blocks' of Kheops. This was a natural progression of the straight line and it led me to develop my 'Art Deco' necklace design. I then returned to another of my sketched ideas: the Kheops pie. I used this basic shape to create the central section of a ring and embellished around it. All of these experiments were teaching me how to create different patterns with the Kheops beads, but they all focused on making the Kheops the centre of attention and using other beads to facilitate




**Above:** Pearl bracelet.  
**Below right:** Art Deco necklace.



the thread path or add embellishment to each shape.

The other possibility is to use the Kheops as an embellishment. Their triangular shape makes a very unusual and attractive edging. So I moved in this direction next. My earring design just added the Kheops one at a time around the central diamond with a simple 'up' and 'down' thread path. I found a slightly more complicated thread path for the edging on my pearl bracelet.

My own design journey continues. If you are intrigued by any of the projects I have talked about, they can all be found at [www.beadflowers.co.uk](http://www.beadflowers.co.uk), but I hope that this will persuade you to experiment with your own packet of Kheops beads. They are available from Spoiltrotten Beads, GJ Beads and other good bead shops. 





# travels in Tucson

Two of Judith Hind's main passions are beadwork and travel, and she will jump at any chance to combine the two! She has been kind enough to share her adventures at the Tucson bead shows with us and compare this to her two visits to Bead and Button show

Every February the town of Tucson in Arizona plays host to a dazzling array of bead and gem shows. Some of these focus principally on gems and some are open only to wholesale buyers, so I decided to visit the two main shows which are open to retail buyers and which concentrate mainly on beads. These are the Tucson Bead Show, based this year at the Radisson Suites, and the curiously-named To Bead True Blue, held at the Doubletree Hilton Reid Park. These two shows run concurrently during the first week every February and are open 10am – 6pm every day. The two sites are about four miles apart, but there are regular free shuttle buses between them.

I was there for five full days. I spent quite a bit of the first day gawping at the mountains that surround Tucson and taking lots of photos of cacti. I also visited both shows for a general sweep and orientation, making notes in my programme of the stalls to go back to for a more in-depth look later. By the end of the day I was quite overwhelmed by the sheer quantity and quality of beads

and other materials, and reeled off into the beautiful desert evening for a well-deserved rest.

The next two days were based exclusively at the Tucson Bead Show. This is the smaller of the two locations, with just over one hundred traders represented. The Radisson Suites hotel doesn't look very big from the outside, but contains two gorgeous courtyards, one with a sparkling blue pool and one with pretty much the only piece of grass I saw in Tucson – they must have to water it constantly. The traders here are based either in traditional booths set out in the main ballroom, or in suites arranged around the two courtyards. It was such fun to wander from booth to booth. The

traders offered a good range of basics, but also specialised in one-of-a-kind beads and other materials like vintage buttons. There were also a fair number of traders selling high-end and correspondingly expensive finished jewellery.

I took two classes at the Tucson Bead Show. For the first, I'd decided to go with what I know and had signed up for a beadwork class with Kim Rueth of Knot Just Beads. Kim has been beading for a whopping forty-five years and is currently a Starman Beads Trendsetter. My class turned out to be a 1:1 tuition session with Kim, as the two other attendees who signed up hadn't been able to get to the show. As Kim and I chatted I demonstrated (again, unfortunately) that I can't follow a pattern and talk at the same time. I didn't get my bracelet finished in class and had to finish it that evening.

The following afternoon I took a chainmaille class with Marilyn Gardiner. My chainmaille skills could most kindly be described as "basic", but the class was designed for beginners and Marilyn showed us a number of tips and tricks with jump rings that will come in

handy for all sorts of jewellery making, not just chainmaille. My beautiful Coda bracelet worked up quickly and this time I was finished by the end of the class, and the bracelet itself has already attracted a

**Above left:** 'Electroformed leaves at 'To Bead True Blue'.

**Above right:** Bead stands in the Catalina Ballroom, Tucson Bead Show.

**Right:** The Tucson Bead Show takes place at the Radisson Suites.







number of compliments.

The next day it was back to To Bead True Blue at the Doubletree Hilton. With two hundred and fifty plus traders, this is the larger of the two shows. It takes over all the large public rooms at the Doubletree Hilton, and spills out into a number of enormous marquees in the car park. The selection and variety of beads was astounding. The choice on offer stretched all the way from cheap strings of Chinese crystals and glass pearls through seeds beads and cylinder beads, wirework, crystals, ethnic beads from India, Africa and America, and on to string upon string of gemstones of every type imaginable. There were more types of chain than I have ever seen in one place, and I didn't know that wire lace came in that many colours.

In the afternoon I took a class with Lisa Pavelka. Lisa is an award-winning designer who often comes over to the UK to teach. She's best known for her work in polymer clay, but today it was wirework: a Viking Knit wire bracelet enclosing 4mm bicone crystals. My skill at wirework isn't even up to my skill at chainmaille, but Lisa patiently took us through the technique, which was essentially French knitting on a dolly with four pins just like I used to do when I was a girl (a long time ago). It's a lot harder to do with wire! My finished bracelet was a bit of a shambles, but by the end of the class I was totally hooked on the technique and bought all the materials to keep practising at home.

The next day was my last day at To Bead True Blue and my last day in Tucson. This was my main shopping day and I spent an absolute fortune. Then it was time to return to my motel and cram all my purchases into my suitcase, ready to head off to Los Angeles for a few non-beady days before returning to the UK.



Having now attended The Tucson bead shows and the Bead and Button Show, I can say that I enjoyed both of them immensely, even though they are rather different in character. Tucson is the smaller event, but specialises more in art beads, unique creations and finished jewellery, and is certainly well worth a visit.

However, the Bead and Button Show is my favourite because it is, essentially, bead heaven. It's the biggest show in the world, and if it's a bit difficult to get a handle on what that means – imagine the Big Bead Show at Sandown Park (for those of you who've been there) and multiply that by five. The selection of beads and other materials is astonishing and you can get everything you could possibly want to buy there, as well as everything you didn't know you wanted to buy until you saw it. That said, the last time I went to the Bead and Button Show we were welcomed with a sign on the door which read "No guns, knives or weapons of any kind to be brought into the convention center". Perhaps a disagreement at the show the year before turned ugly.

Tucson as a city covers a huge area, and having the various shows across a number of sites does mean that quite a bit of travelling will be needed, even if you're staying at a hotel near one of the sites. I love a good long walk so I tended




**Above left:** To Bead True Blue is held at the Doubletree Hilton.

**Above:** The Grand Ballroom at To Bead True Blue.

**Below left:** The Reddington Ballroom at the Tucson Bead Show.

to walk between the show venues and my motel, which gave me the welcome opportunity to see a bit of the city. However, I can appreciate that some people might find the shuttling about rather frustrating. The Bead and Button Show on the other hand, is held at a large conference centre in the heart of downtown Milwaukee. Some of the classes are based at two hotels just nearby, and most show attendees seem to stay at one of the many hotels in easy walking distance. Having everything so close to hand means that there is very little travelling about needed, and nothing to distract you from the beads!

I think the Bead and Button Show really wins hands down over Tucson in the range of classes and workshops on offer. There are nearly seven hundred workshops, covering all the techniques you would ever want to try, so it would be possible to attend a workshop every morning, afternoon and evening for each of the two weeks of the show. The Bead and Button Show also features an exhibition of the winning and placed entries in the annual Bead Dreams competition, and it's inspiring and humbling to see this beautiful work.

Would I recommend a visit to the shows? Yes, most definitely. It's a very expensive business though, when you've factored in the travel and accommodation as well as all the shopping you're bound to do. I'm already saving up for my next visit! 



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advertisers'index	
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BEADALON .....	31
BEADS UP NORTH .....	37
CJ BEADERS LTD .....	25
CLASPLIT .....	24
FIRE MOUNTAIN GEMS & BEADS	3
G J BEADS .....	41
GEORGE WEIL & SONS LTD .....	24
HELBY IMPORT COMPANY / THE	
BEAD SMITH.....	2
JENCEL .....	41
JOHN BEAD / DAZZLE-IT .....	92
OAK TREE CRAFTS LTD .....	37
PJ BEADS.....	24
PURPLE MOON BEADS .....	18
RIVERSIDE BEADS .....	37
ROCKIN' BEADS .....	30
SALIX ASSOCIATES LTD / WIRES	
DIRECT.....	19
SERENDIPITY BEADS.....	41
SHINEY ROCKS.....	18
SPOILT ROTTEN BEADS.....	25
STARMAN INC. ....	91
TANZEE DESIGNS .....	24
THE BEAD BASE.....	31
THE BEAD SOCIETY OF GB .....	25
THE BEADERIE.....	41
THE CRAFTY BEGGAR.....	31
THREADABEAD.....	44
TIERRA CAST.....	37
TOTALLY BEADS .....	19
TUFFNELL GLASS.....	18
WHOLESALE BEADS.....	30
WRIGHTWAYS BEADS.....	41

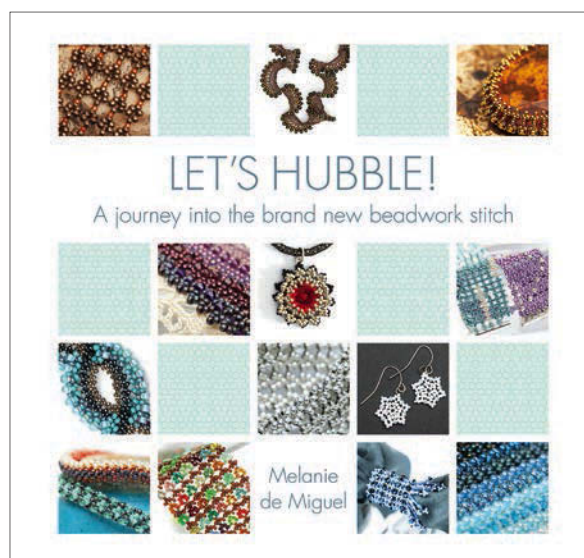


There are so many books to choose from in the world of beading and jewellery making. Every week new books arrive in the Bead office; take a look at some of the latest arrivals.

## LET'S HUBBLE

by Melanie de Miguel

We don't often have the privilege of reviewing a book about a brand new beading stitch, so we were thrilled to receive a copy of Melanie de Miguel's first book, 'Let's Hubble'. Melanie has been a well-known face in the beading world for many years and is a fabulous teacher, so it seems amazing that this is the first book that she has authored. It brings to the world a brand new beading stitch that Melanie has spent the last two years developing. Named 'Hubble Stitch', this is a stitch with a beautiful light texture and the potential to create a lot of interesting variations. Melanie describes the stitch as 'a blend of herringbone and ladder stitch and a close cousin of right angle weave (RAW), all rolled into one.' This may sound complex, but it is in fact a lovely stitch to work. The book is very well-written and guides you through the basic stitch, its two-drop, three-drop and circular variations, as well as a couple of variations for adding interest in either a horizontal or vertical alignment. The instructions are incredibly easy to follow and Melanie has included handy tips, so working with the book is almost as good as working with Melanie in a workshop. The book includes beautiful projects that will allow you to try the different variations as you go. It is also spiral-bound, making it very practical to use.



*If this has caught your fancy, you can buy copies from leading bookshops and bead shops: ISBN 978-1-9091164-4, price £24.99.*

## WIREWORK MASTERCLASS

By Rachel Norris

This three DVD set teaches you to make some stunning wirework designs created by Rachel Norris. Her work has featured in the Victoria and Albert Museum and it is characterised by intricate detail. In these DVDs Rachel

shares her creations with you. The first in the series focuses on 'The Beauty of Nature' and includes two discs from which you will learn how to make a high-end necklace including a variety of flowers, leaves, dragonfly and bee. Each component is demonstrated singly and can be used as a project on its own, but Rachel also shows you how to assemble the complete necklace. Her videos are easy to follow and full of handy tips and information about the materials you will be using. The second DVD focuses on 'Air' and includes three discs, showing you how to make a little bird brooch, butterfly necklace and a peacock. The third in the series is 'Water' and features three discs with shell pendants, Sea Turtle necklace, Angel Fish pendant and copper Carp brooch. All in all you will be getting several hours' of expert tuition, a real wirework masterclass.

*The discs are available from Rachel at [www.jewellerydesignbyrachel.com](http://www.jewellerydesignbyrachel.com) or call 01208 813462. Each disc costs £19.95 plus £2 UK postage.*





## INVITATION TO BEAD

Frome Beaders

Frome Beaders recently contacted me with an update on a story that we published in issue 39 of Bead and Jewellery Magazine, back in 2012. At that time, they were about to celebrate their tenth anniversary, having been founded in 2002 by Pam Cooper. So, here is the story of the celebrations and the book that emerged:

"We began by eating chocolate cake, attended a party, and held an exhibition in Frome Library. We also demonstrated beadwork at our local Independent Market in the town, but that was not enough.

Our aim has always been to help absolute beginners to get started. After a few novices joined us, we wished that we had a book as an aid, with clear instructions and plenty of pictures to enable the beginner to go forward in their own

imagination and creativity. Frome Beaders decided to write their own book, as a group and, "Invitation to Bead", was born. Everyone took part. We have been lucky enough to have Heather Kingsley-Heath living nearby, and she helped by guiding us through any difficulties we encountered as we devoted ourselves to this task. It was not easy, but thanks to Heather, who edited our book, it has been in circulation since 2014 and we have had two re-prints.

The book also has a second purpose: to raise funds for our charity. Frome Beaders supports the Ambuya

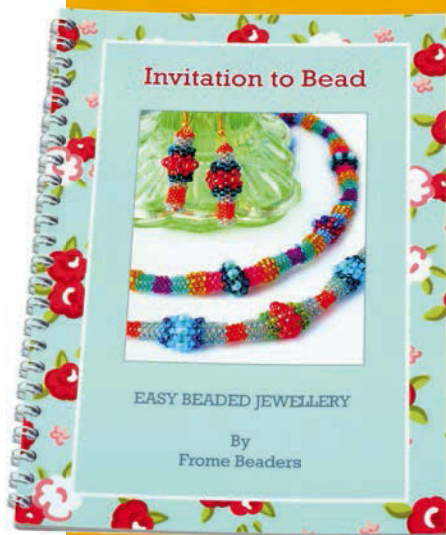
Foundation (led by Sally Plummer) in Zimbabwe, where schools were needed for the children. This remote area also needed a clinic, and the sales of our books made a difference by helping to provide equipment for it. An article about the foundation can be found in the book.

Feedback about our book has been very positive. Written by Beaders, we have been praised for our clear diagrams, pictures, ideas, tips and easy language suitable for novices. It covers four basic stitches, details of

how to start, and an article about the beads we used in the book. It is a "Must Have" for anyone joining a bead group, or wishing to pursue a new hobby at home. It is small enough to slip into a large handbag and has a spiral back for ease of use.

*The book can be purchased on Heather's website, [www.heatherworks.co.uk](http://www.heatherworks.co.uk) for £10.50. All proceeds from the sale go to the Ambuya Foundation."*

We loved the copy of the book that Frome Beaders sent into the office and can thoroughly recommend it for beginners.



## Beady Fairs Autumn 2015 Fairs

**B**eady Fairs was formed in 2012 and is a collaboration of two established bead suppliers. Both Sharon Lindley of Silver Orchid Beads and Mark Vardy of Silver Design have a great deal of experience of bead fairs, having been regular attendees at fairs for many years. Sharon and Mark noticed that there were very few bead fairs in the north of England. They set up Beady Fairs and now organise four fairs a year: two are held in the North East and two in Cheshire.

The Spring 2015 fairs were both a great success and have offered visitors the chance to get stocked up on all things beady, take part in workshops and talk to knowledgeable traders. Beady Fairs are running two more fairs this Autumn.

### North East – Sunday 20th September 2015

This is the sixth visit to the Holiday Inn, Seaton Burn for this ever popular fair. It attracts suppliers from Scotland as well as England and, with approximately 15 exhibitors, this fair will offer everything that a jewellery maker needs. It may not be a large bead fair, but the mix of traders means that there is a good cross section of materials for jewellery makers. Many of the suppliers will demonstrate jewellery-making techniques and there are plans for displays by a couple of beading groups. A full programme of jewellery making workshops is on offer and this can be pre-booked at the Beady Fairs website. The venue has loads of free parking, full disabled access and refreshments will be available to purchase.

### Cheshire – Sunday 1st November 2015

This is the largest of the bead fairs and has been around for many years. Beady Fairs took over the running of this fair in 2012. A full programme of jewellery making workshops will be offered, including silver clay. Workshop places can be pre-booked at the Beady Fairs website. The event takes place at the Civic Hall in Nantwich, which has a car park at the rear and with free parking on Sundays. They have a great café and disabled access.

All the fairs have an admission charge of just £3 per adult and under 16's are admitted free of charge if accompanied by an adult.

The Beady Fairs website has lists of the exhibitors at each show, along with address and sat nav postcodes for each venue. You can also follow us on Facebook.

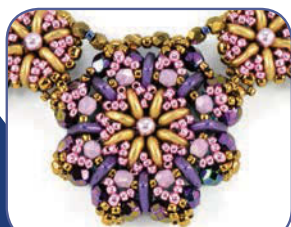
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